albanian urban lyric song in the 1930s

ENO KOÇO

Digitized by the Internet Archive
in 2023

https://archive.org/details/albanianurbanlyr0000koco

Europea: Ethnomusicologies and Modernities

Series Editors: Philip V. Bohlman & Martin Stokes

1. *Celtic Modern: Music at the Global Fringe*, edited by Martin Stokes and Philip V. Bohlman, 2003.
2. *Albanian Urban Lyric Song in the 1930s*, by Eno Koço, 2004.

Europea: Ethnomusicologies and Modernities

Series Editors: Philip V. Bohlman & Martin Stokes

The new millennium challenges ethnomusicologists, dedicated to studying the music of the world, to examine anew the Western musics they have treated as "traditional," and to forge new approaches to world musics that are often overlooked because of their deceptive familiarity. As the modern discipline of ethnomusicology expanded during the second half of the twentieth century, influenced significantly by ethnographic methods in the social sciences, ethnomusicology's "field" increasingly shifted to the exoticized Other. The comparative methodologies previously generated by Europeanist scholars to study and privilege Western musics were deliberately discarded. Europe as a cultural area was banished to historical musicology, and European vernacular musics became the spoils left to folk-music and, later, popular-music studies.

Europea challenges ethnomusicology to return to Europe and to encounter its disciplinary past afresh, and the present is a timely moment to do so. European unity nervously but insistently asserts itself through the political and cultural agendas of the European Union, causing Europeans to reflect on a bitterly and violently fragmented past and its ongoing repercussions in the present, and to confront new challenges and opportunities for integration. There is also an intellectual moment to be seized as Europeans reformulate the history of the present, an opportunity to move beyond the fragmentation and atomism the later twentieth century has bequeathed and to enter into broader social, cultural, and political relationships.

Europea is not simply a reflection of and on the current state of research. Rather, the volumes in this series move in new directions and experiment with diverse approaches. The series establishes a forum that can engage scholars, musicians, and other interlocutors in debates and discussions crucial to understanding the present historical juncture. This dialogue, grounded in ethnomusicology's interdisciplinarity, will be animated by reflexive attention to the specific social configurations of knowledge of and scholarship on the musics of Europe. Such knowledge and its circulation as ethnomusicological scholarship are by no means dependent on professional academics, but rather are conditioned, as elsewhere, by complex interactions between universities, museums, amateur organizations, state agencies, and markets. Both the broader view to which ethnomusicology aspires and the critical edge necessary to understanding the present moment are served by broadening the base on which "academic" discussion proceeds.

"Europe" will emerge from the volumes as a space for critical dialogue, embracing competing and often antagonistic voices from across the continent, across the Atlantic, across the Mediterranean and the Black Sea, and across a world altered ineluctably by European colonialism and globalization. The diverse subjects and interdisciplinary approaches in individual volumes capture something of—and, in a small way, become part of—the jangling polyphony through which the "New Europe" has explosively taken musical shape in public discourse, in expressive culture, and, increasingly, in political form. Europea: Ethnomusicologies and Modernities aims to provide a critical framework necessary to capture something of the turbulent dynamics of music performance, engaging the forces that inform and deform, contest and mediate the senses of identity, selfhood, belonging, and progress that shape "European" musical experience in Europe and across the world.

Albanian Urban Lyric Song in the 1930s

Eno Koço

Europea: Ethnomusicologies and Modernities, No. 2

The Scarecrow Press, Inc.
Lanham, Maryland, and Oxford
2004

SCARECROW PRESS, INC.

Published in the United States of America
by Scarecrow Press, Inc.
A wholly owned subsidiary of
The Rowman & Littlefield Publishing Group, Inc.
4501 Forbes Boulevard, Suite 200, Lanham, Maryland 20706
www.scarecrowpress.com

PO Box 317
Oxford
OX2 9RU, UK

Copyright © 2004 by Eno Koço
Map on page xiv courtesy of the Frosina Foundation; adapted from www.frosina.org

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of the publisher.

British Library Cataloguing in Publication Information Available

Library of Congress Cataloging-in-Publication Data
Koço, Eno.
Albanian urban lyric song in the 1930s / Eno Koço.
p. cm. — (Europea ; no. 2)
Includes bibliographical references (p.) and indexes.
ISBN 0-8108-4889-9 (hardcover : alk. paper) — ISBN 0-8108-4890-2 (paperback : alk. paper)
1. Folk songs, Albanian–Albania–History and criticism. 2. Folk music–Albania–History and criticism. I. Title. II. Series.
ML3613.A4K67 2004
782.42162'91991–dc21 2003014736

The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI/NISO Z39.48-1992.
Manufactured in the United States of America.

To Harry and Julie Simmonds

Contents

Preface: A Personal Note	ix
Acknowledgments	xiii
Map	xiv
Introduction	xv
Tree Diagram	xxvi
A Note on Names, Pronunciation and Grammar	xxvii
CD Tracks Listing	xxix

Part I — SYNTHESIS

Chapter One	
Albania and the Albanians	3
Chapter Two	
The Transmission of Urban Songs	25
Chapter Three	
Performers and Performance	47

Part II — ANALYSIS

Chapter Four	
Poetry and Music in AUS and AULS	115
Chapter Five	
General Characteristics of the Modes Used in AUS and AULS	157
Chapter Six	
The Analysis of Albanian Urban Lyric Song	203
Conclusion	251
Song Texts	255
Glossary	265
Bibliography	269
Index of Songs	277

Notated Modes and Piano Arrangements of AULS in Order of the Examples Marked by Letters (Not Recorded) 279
Catalog of Recordings 281
Explanation of Musical Examples 287
Notation 289
Modes (Examples A–K)
Albanian Urban Lyric Songs (Examples 1–52)
Piano Arrangements of AULS (Examples L–P)
Programs of the Concerts 379
Index 387
About the Author 399

Preface: A Personal Note

This book is concerned with a specific repertory within the general field of Albanian popular music. I am concerned, for reasons to be explained, only with the 1930s and the repertory of urban lyric song implied by the title. "Urban" clearly excludes the countryside or mountains (i.e., rural music). These songs are, in fact, the popular music of the towns. Although in Albania *këngë populllore* (popular songs) is employed as a general and common term, I have preferred not to use "popular," because in the 1990s the word implies a cultural context more American, or modern, than the songs in question, which are also, after all, part of the folk songs of Albania. By concentrating on "lyric" I hope to isolate a particular aspect of the performing and oral history of the repertory, by which it was developed into something akin to the art song. Because this type of song falls somewhere between the repertories normally studied (which incline to art music or to allegedly "purer" forms of folk music), this is an area which has not previously received much attention.

The 1930s marked the climax of an evolution which started in the eighteenth century with the oral tradition urban song and in the course of its development acquired a new branch, namely, the urban lyric song. Surprisingly, this phenomenon has been little studied either by Albanian or foreign musicologists. Rural instrumental music and vocal folk music, together with folk dance tunes and steps, have received much more careful investigation. Traditional urban songs and urban lyric songs since the 1930s are classified into two separate categories; the first is sung by traditional (untrained) and amateur singers, the second by the art singers. In Albania the term *populllore* (popular), which is closer to the Italian *popolare* or the Russian *narodnaya*, is used in a somewhat wider sense to embrace the music that, with the growth of the towns, began to develop distinctive characteristics which tended to be accepted by most Albanians. The repertories covered by *populllore* songs embrace not only urban songs, but also gypsy songs and sometimes elaborated folk music. If the oral folk music traditions are, more or

less, restricted to their immediate areas, the *popullore* songs or music have, as was stated above, a wider range. My intent is that this book fills a gap.

Albanian Urban Lyric Song in the 1930s aims also to provide answers to some basic questions about Albanian urban lyric songs, such as: What is unusual about this type of song? Does the genre represent a unique phenomenon within Albanian music? What sources did its first composers make use of? Who interpreted it initially? What aspects, if any, does this genre share with kindred Balkan and European songs, and what makes it different from them? A look at Albanian music in the first half of the twentieth century was required, to trace both its roots and the conditions which led to the emergence of urban lyric song. A considerable number of recordings made by three lyric sopranos, a tenor and two baritones, as well as recordings by other postwar lyric singers, demonstrate that its first impact on Albanian music was felt during the 1930s and the 1940s. Those early urban songs were inspired by the local environment and everyday events; they were beautifully shaped and rich in emotional expression. My views differ quite markedly from some previous theories. Doris and Erich Stockmann felt that, before the second half of the twentieth century, "the entire musical life of Albania was determined by folk music."[1]

However, urban lyric songs show that, while the musical life of Albania may have been heavily influenced by folk music during the first half of the twentieth century, by 1930 that influence was no longer strong enough to dominate it entirely. I knew all the singers and pianists of the 1930s personally, and also had contacts with some of the composer–arrangers and poets who lived after the Second World War. I have, therefore, been able to investigate the historical and musical background of Albanian song with personal knowledge of those involved. Being orphaned at an early age, I also found conversation and discussion with my mother's and father's friends and colleagues a sort of substitute for them. In many cases I have kept notes, for more than thirty years, of these artists' recordings. Tefta Tashko-Koço, who recorded Albanian urban lyric songs for the Columbia Society in Italy in 1937 and 1942 was my mother. My father, Kristo Koço, was also a member of the group of lyric singers, but came to Albania from Bucharest for the first time in 1938, and was not as active.

Having also been interested for many years in pre-Second World War Albanian orchestral music, I made the first-ever recordings of several Albanian works with the Albanian Radio and Television Symphony Orchestra between 1978 and 1991, while I was its permanent conductor. The recorded prewar repertoire included the Symphony, "Two Flowers on Scanderbeg's Grave," by Martin Gjoka (1932),[2] the "Albanian Rhapsody," the tone poem "Scanderbeg," "Le Pauvre Gaspard" for tenor and orchestra and the "Byzantine Overture," the last four written by Fan Noli in Boston, in 1937.[3] During the course of this research into prewar Albanian music, I also came across a collection of urban music of Turkish extraction (*peşrev* and *şarkı*) and Albanian urban songs arranged for wind orchestra. These are in the manuscripts by Palokë Kurti,[4] the author of numerous songs, some of whose love songs circulated anonymously. These collections of Turkish and Shkodrane urban music belong to the 1880–1890s and early years of the twentieth century.

During my time as conductor of the Albanian Radio and Television Symphony Orchestra I recorded many urban lyric songs, with both art and amateur singers, the latter being accompanied by a small orchestra, and I also arranged some of them for both lyric and traditional singers. For this new type of song, called variously lyric or urban, or stylized folk song, the most fruitful period of creation and synthesis was between the 1930s and early 1940s. By this time, all members of the group of lyric singers were on Albanian soil after a long period of living abroad. A group of gifted people happened to come together at the right time and in the right place, and their combined ability to turn the urban song into a glittering concert piece had a marked and lasting impact on Albanian musical culture.

From the beginning, the first recordings of urban lyric songs clearly portended the emergence of a new chapter in the history of Albanian music. Soon after the 1930s the urban lyric song became a very much loved genre for composers, interpreters, instrumentalists and audiences (see Conclusion). It is surprising that although nearly seventy years have passed since the first recordings of these songs were released, they still remain models that can be followed, but not matched, for their variety and breadth of interpretation.

Notes

[1]Doris Stockmann, Erich Stockmann, "Albania," in S. Sadie (ed.), *The New Grove Dictionary of Music and Musicians* (London, Macmillan Publishers Limited 1980, vol. 1), 197.

[2]Martin Gjoka (1890–1940); see Chapter One.

[3]Fan S. Noli (1882–1965); see Chapter One.

[4]Palokë Kurti (1860–1920); see Chapters One to Six.

Acknowledgments

I should like to thank all the many people who, in their various ways, have made the writing of this book possible, and in particular:

Professor Julian Rushton of the Department of Music in the University of Leeds, for his invaluable help and advice over the structure and subject matter of this book, and for his generosity and practical help in many other matters.

Dr. Karl Signell, for reading the *Makam* section, making many useful suggestions and recommending other sources of information.

Dr. John Morgan O'Connell, for providing most valuable help in examining meticulously the book, and suggesting constructive points for consideration.

Professor Jane Sugarman, for twice reading the *Modes* section, and for her challenging discussion of, and comments on, Chapter Five.

Harry and Julie Simmonds, whose love of music led them to show a continuous interest and willingness to help and support me and my family in our studies.

Ms. Brenda Dickinson, for correcting my "Albanian" standard English and for wrestling with complex musical terminology and modes of thought.

The children and families of the musicians discussed in this work, for making much valuable information available to me.

Leeds City Library, for giving me access to its archives, and for directing me towards other sources of information.

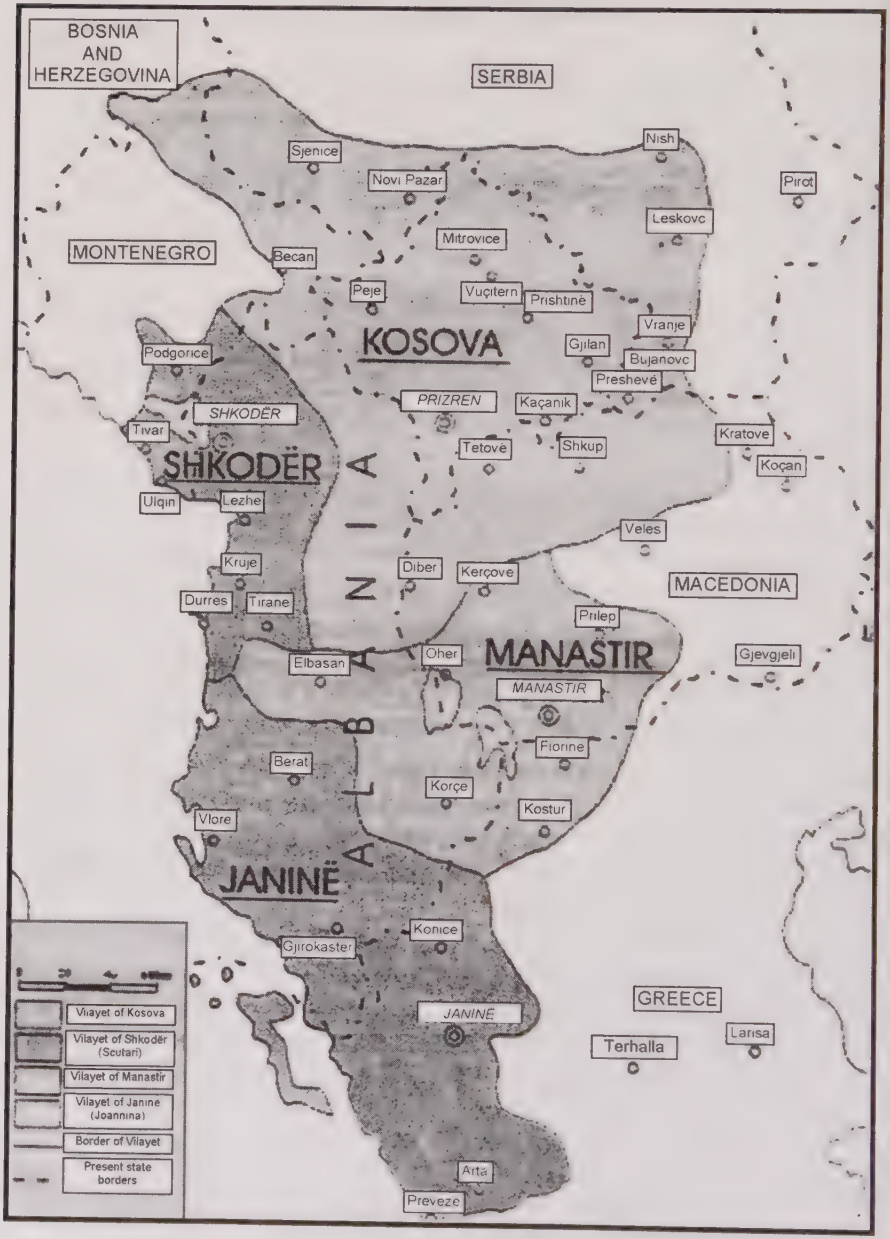
The Sound Archive of Radio Tirana, for providing the recordings of traditional songs which served in my exploratory work.

Leopold Dungu and Albert Kurti for generously providing me with material from the family archive.

Professor Atilla Sağlam of the University of Bursa, Turkey, for the useful explanations of the differences between Turkish folk and art music.

Finally, my son, Gent, for his unfailing help and encouragement.

FOUR ALBANIAN VILAYETS DURING THE OTTOMAN EMPIRE (until 1878)



Introduction

> Albanian traditional music survives on its own and if it had submitted to the Western musical system, it would, probably, have lost all the poetic value which it possesses. So far, the Albanian people have preserved the archaic tunes which tend towards more ancient modes. The more recent tunes incline towards Eastern inspiration; however, both of them are so idiosyncratic that any attempt to adapt them to the Western system, would rob them of their individual color. Albanian songs either lack any definite takt [bar structure or beat], i.e. they are similar to the Gregorian chorale where the rhythm is given by the sung words, or they have an original takt which can immediately be distinguished from the Western takt. Suffice it to say that not only can the asymmetrical takts 5/8 and 10/8 etc. be found everywhere in Albania, but the three-partitioned meter 3/8 can also be occasionally found. One has the impression that it is difficult for this sort of material to be assimilated into the patterns of Western music.[1]
>
> Yury Arbatsky

This book aims to introduce to the West probably the least known, heard or discussed urban folk music in Europe. Although this music, *Albanian urban song*, is the most prominent of Albanian musical genres, it has continuously been overlooked by musicologists in favor of rural folk music. Some commentators have implied that Albanian urban music was not as genuinely Albanian as the music of its mountains and countryside. But it is no less part of the country's musical history, particularly in the twentieth century, and is equally as "pure" as an expression of Albanian spirit and culture; it has also been a necessary part of Albanian daily life. The book studies the diatonic and non-diatonic modes used in Albanian urban music. The taxonomy of these modes which constitute the southwestern Balkan repertory forms part of an investigation intended to formulate these modes in a new way by tracing their origins in eastern Mediterranean music in general. The core of the book deals with Albanian urban lyric songs in the 1930s, as "artistic" versions of traditional urban songs. The real heroes of this subject are the lyric art singers and composer–arrangers of the 1930s, who took an existing, deeply rooted form of popular music and represented it as a sophisticated musical performance. The miracle is that they did not in any way sacrifice essentially popular or genuinely "Albanian" nature. My main source of information for interpretation of these songs was

existing recordings made by art singers of the 1930s, to which I had extensive access. Whatever the origin of the Albanian urban lyric song, whether Middle Eastern or southwestern Balkan, the composer–arrangers of the 1930s and the lyric singers conceived them as Western vocal and instrumental products.

During the first half of the twentieth century, scholars and musicians were active in the collection, notation and performance of the Albanian Urban Song (AUS), including the Albanian Urban Lyric Song (AULS). These abbreviations will be used throughout this book, AULS in the sense of the urban lyric (art) song and AUS, which refers to the traditional urban song. In 1940, Pjetër Dungu (see Chapter Three) compiled a book called *Lyra Shqiptare* (The Albanian Lyre),[2] published in Italy by the Instituto Geografico De Agostini, Novara. The compilation of the songs was devised by Dungu, but all the songs were also translated into Italian.[3] The *Lyra Shqiptare* contains fifty of the most typical urban lyric songs, with their melodies and texts, and it is illustrated with numerous drawings depicting Albanian symbolism. This collection of songs, mainly from Shkodra and Korça and, to a lesser degree from Kosova, Elbasan, Berat, and so on, not only served as a table of reference for the AULS, but was also used as a basis for the later elaboration of this genre. In 1943, Gjon Kolë Kujxhija published in Florence *Dasëm Shkodrane* (A Shkodra Wedding), the first volume of the *Valle Kombëtare* (National Dances), a wonderful compilation of wedding songs from the northern Albanian town of Shkodra.[4] Between 1933 and 1942 Youri Arbatsky collected Balkan rural music, folklore and customs, and, after securing a fellowship from The Newberry Library, published the treatise *Beating the Tupan in the Central Balkans*, in 1953.[5] The study observes chiefly the music of the *tupan* (big drum) as played by folk artists from eastern Albania, through Macedonia, to western Bulgaria. Arbatsky also discusses the influence of the gypsy peoples in the Balkans, Turkish and Arabic influence, the issue of meter and the place of folk musicians. In the 1930s, Kosta Manojlovič (Manoylovich), a monk, musicologist and folklorist, harmonized and arranged for mixed choirs and solo voices some Albanian urban songs. The elements of harmony and counterpoint used in his songs were treated in a skilful way and were used for the later orchestrations of the same urban songs. In the postwar period, research into Albanian folk music was also undertaken by musicologists from other countries, such as Doris

and Erich Stockmann, A. L. Lloyd and others.[6] The Stockmanns deserve special attention, particularly for their investigation of part-singing music of south Albania, the Çam (Cham) singing, and the clarinet types in Albania, and for meticulous information on Albanian folk music.[7] Regrettably their research deals only with folk music of south Albania and has little in common with my book.

It should be stressed that the Albanian urban song (AUS) and Albanian urban lyric song (AULS) have never been studied as a separate subject either by Albanian or foreign musicologists or ethnomusicologists, though it is one of the most original phenomena of Albanian musical culture. General observations on the AULS, as part of Albanian traditional music as a whole, or on the historical or interpretative aspects of it, have been made by native musicologists such as Gjon Kolë Kujxhija (musicologist), Pjetër Dungu (composer–arranger), Ramadan Sokoli (musicologist, ethnomusicologist and composer), Lorenc Antoni (composer and ethnomusicologist), Sokol Shupo (composer, musicologist and ethnomusicologist), Spiro Kalemi (musicologist), Spiro Shituni (ethnomusicologist), Zana Shuteriqi (musicologist), Hysen Filja (musicologist and ethnomusicologist), Vasil Tole (composer and ethnomusicologist), Alfons Balliçi (composer and instrumentalist) and others. The conclusions drawn by these authorities, which touch tangentially on the modal classifications of these songs, do not always coincide with mine. In no way do I wish to imply that the interpretations of the AUS made so far by the above-mentioned writers are incorrect; I am simply taking a different direction from theirs. One of the distinctive differences is the classification of the Middle Eastern modes (*makam*). I strongly feel that the practical use of the Middle Eastern modes in Albania is based on Ottoman-Turkish culture which, in its turn, was closely related to Persian and particularly Arabic culture. Obviously there is a close connection between the *makam-s* of the three cultures, Arabic, Persian and Turkish (I would also include the Jewish oral tradition of Temple music), but the Turkish presence in Albania was physical, administrative and cultural.[8]

The AULS, being on the borderline between the urban traditional song and the lyric song with a strongly recognizable modal flavor, differs in many ways from the rural or mountain song (it is worth recalling that in the 1930s, over 60 percent of the Albanian population lived in rural areas). The Middle Eastern modalities which characterize this

song most strongly in north and central Albania and to a lesser degree towards the south, were introduced during the Ottoman domination of the Balkans. However, the codification of the Middle Eastern musical system was introduced into Albania probably in the eighteenth century by the semiprofessional musicians who came there as members of the Ottoman urban administration (see Chapters Two and Five). The Albanian ethnomusicologist Ramadan Sokoli writes that the Middle Eastern codification was introduced in Bushati's *paşalık*,[9] in Shkodra, by Marko Krali,[10] who introduced the Twelve *Makam* system, and also included the violin as part of the *aheng* ensemble. Krali is also encountered in André Mazon's research as "un prince bulgare du nom de Márko Králi."[11]

The newborn urban songs, composed on the extreme western edge of the Ottoman empire, represented a fashionable version of the local urban song. This new type of song was initially created in the main centers of the Ottoman administration, in the Albanian *paşalık-s*, those of Bushati in the north with its capital at Shkodra, and of Ali Pasha Tepelena in the south, with its capital at Janina.[12] With the islamisation of the villages, which came rather later than in the towns[13] (see Chapter Five), an interaction of musical features evolved and a greater ethnic and cultural diversity was permitted. The urban song of Middle Eastern modal inclination not only adopted many elements of Ottoman modal scales but also borrowed elements from the local traditional urban and rural song. This simultaneous existence of a typically urban traditional and rural music and the new urban professional songs of the same area created a unique type of Albanian urban song which had a distinctly recognizable regional character. The rural song was inclined to borrow, chiefly in north and central Albania, elements and features of a Middle Eastern musical system already used in the towns, probably because the Turkish monophonic tunes could be absorbed more easily into the monophonic traditional or folk urban and rural (mountain) tunes of the northern part of Albania. For this reason, Turkish monophonic music found it more difficult to influence the folk music of south Albania, because of the predominance of multipart folk music in that region and because of its affinity with some Greek modes. However, some of the latter were also related to the Eastern *makam-s*, borrowing Middle Eastern elements and characteristics such as modes, motifs, ornaments, unrhythmical narration, improvisation, folk character, etc., and as Idel-

sohn states: "All these elements and features are to be found in the religious and secular music of the Mohammedans and of the Middle Eastern Christian churches: the Greek, the Jacobite, the Nestorian, and the Maronite."[14]

My research on southwestern Balkan modes also leads me in a different direction. The Greek-derived names by which the Western modes are distinguished (Ionian, Mixolydian, Dorian, Aeolian, etc.) are not in accordance with diatonic and non-diatonic southwestern Balkan modalities. The latter differ from the former in their conception of the mode. The term "non-diatonic" (or sometimes Hicaz-like), although is not necessarily precise, means "with augmented seconds." The southwestern Balkan notion of mode is closer, in my view, to the notion of an *echos* (see Chapter Five). The scalar order of the sounds is not the defining feature of this mode; it is the configuration of intervals, motivic features, and melodic and cadential formulae which distinguish it as a recognizably Balkan entity. The term *southwestern Balkan mode* is my own and I hope it will not be regarded as an arbitrary coinage. The best reference work in English to come to my attention is that by S. Chianis,[15] and I was interested in exploring more deeply the relation between the modes of south Albania, Epirus and the Greek mainland.

Traditional instruments, both local and borrowed, played a significant role in the acclimatization of the mode. Instruments of Middle Eastern or Western origin mingled with local ones and were gradually assimilated, until they came to sound natural and familiar. Among the elements of this interchange it may be added that the regional musical language, through the human voice and the instrumental sound, occasionally took Eastern features and adapted them to its own use (see Chapter Three under *The Traditional Musical Instruments*).

Another point that is treated for the first time in this work is the approach and style of singing, such as the *traditionalist* approach, *chamber music* style; the *operatic* approach, *arioso* style; and the *melodramatic* approach, *declamatory* style (see Chapter Three). The interpretation of the lyric singers of the '30s, which is the strongest factor that made the urban traditional song sound like an urban lyric (art) song, was the key point in the conception and establishment of these songs as cultivated vocal products.

Last, but not least, this study is virtually confined to the urban songs of four towns or regions of Albania: Shkodra, Elbasan, Berat and

Korça. This does not mean at all that other towns such as Dibra, Durrës, Tirana, Vlora or Skrapar did not have well-developed repertoires of urban songs. This study is concentrated on only a few areas because the recorded material of the 1930s was relatively limited geographically; with rare exceptions it covered songs only from Shkodra, Elbasan, Berat and Korça. Marie Kraja, who in the postwar period recorded more urban songs than any other singer of her generation, particularly songs from Shkodra and Kosova, in the 1940s recorded that repertoire which was common among the art singers of the 1930s in public performances. By tracing the historical process through which the AULS emerged, and by demonstrating its modes, its types, the structures which those songs represent and the sentiments they convey, this study aims to reveal their origin, inclination (modality), transformation, sociological and historical dimensions and importance. It is obvious that Ottoman influence was reflected in different social aspects of Albanian life and consequently in many urban songs. But the process of the "Albanization" of the songs had started, at the latest, with Kasem Xhurri (born in Shkodra, in the 1830s) "who, after returning to his country, was dedicated to improving the Shkodran *aheng*, particularly by introducing Byzantine melodies similar to Shkodrane *dances* and fitting them to the sixth key of Byzantine music."[16] The newer generations after Muço, Xhurri and Kurti deliberately attempted to purge the urban songs of "external" elements and to give them a marked local character. Thus, in spite of the Ottoman legacy or Greek affiliation, the entire process of transforming the urban song into an Albanian entity and identity is clearly seen in the way the Middle Eastern modes and sometimes melodies were adapted to the Albanian ethos. Although I referred in the analysis to Ottoman modes and their influence in Albania, this does not mean that these modes preserved in Albania the same "ethos" and structure, the same intervals and names as the original Ottoman forms. However, if the surface of some urban songs is scratched, their modalities may lead to "Ottoman layers"; that is why it is important, in my view, to refer to the present theory of the Ottoman Turkish modes (as classified by Signell), and to classify some of the urban songs according to the *makam* system. Although the "Ottoman layers" were absorbed into the local idiom, i.e. to the urban and folk culture of the Albanian people, still it is not hard to distinguish, even in a song com-

posed in the 1930s, 1940s or later, the mode which used to be present as an Ottoman variant.

Albania was under Ottoman rule from the fifteenth century until it finally gained independence in 1912. During that time Turkish influence pervaded all aspects of life, not least music, but by the end of the nineteenth century some attempts were made to remove the Middle Eastern features from urban song and to inject more typical Albanian elements. With the growth of nationalistic awakening (particularly after the League of Prizren, 1878) and after independence, further attempts were made by the urban-song composers and singers to give the Middle Eastern-extraction songs a distinguishable local character. The physical separation from Ottoman Turkey, the establishment of national governments and kingdom, the rapprochement with Italy and Austria-Hungary, the replacement of Muslim law (*şeriat*) with new laws regarding the Civil Code, solicitors, notaries and so on, based on Austrian and Italian laws, all marked an "improvement in public order and in the administration of justice between 1920 and 1939."[17] Radical transformations were made in Turkey itself under Kemal Ataturk, who worked hard to transform the Ottoman regime.

Genres, Subjects, Styles, Categories and Branches of the Folk and Urban Songs

Albanian folk song, either accompanied by folk instruments or sometimes sung unaccompanied, encompasses two main genres, *lyric* and *epic*. The lyric genre includes subjects such as lullabies, laments, ritual, love, nuptials, migrations and work. The epic genre, predominant in the north, includes subjects such as ballads, *këngë kreshnikësh* (short epics) or *këngë trimash* (songs of bravery) and songs of *maje krahi* (cries). The songs are given different names in different dialects: *pleqërishte* (elders' style), *djemurishte* or *djelmërishte* (young men's style), *grarërishte* (women's style), *të moçme* (ancient songs) and *të buta* (soft songs). The men's singing style in northern Albania has considerable strength and volume, and is characterized by a heroic and hard-toned voice, whereas the southern men's style is softer and lyrical, although wide in range. The women's style in the north resembles the men's in character whereas the southern women have a more limited range than the men, and a soft tone. *Lullabies* (which in North Albania are some-

times heroic in feeling, or have non-diatonic melodies) and the majority of *laments* are generally sung solo, and both belong to the women's repertory. In the south, funeral laments are employed, involving one or two soloists with overlapping, wailing parts, and the chorus. *Ritual ceremonial* songs which are connected with seasonal ceremonies such as midsummer, midwinter and spring, and particularly *the llazore* (St. Lazarus's Day, which marks the beginning of spring), are sung mainly by women and children; they inherit many archaic features from their pastoral and agricultural origins. The *nuptial* or *wedding* songs, which are part of the rich ritual ceremonies, are widespread all over Albania and are very often sung and danced at the same time.[18] The *love* (*amatory*) songs are generally sung solo; the northern singer accompanies himself on a folk string instrument and gives these songs an epic character. In the south they are sung in free rhythm, with consonant harmonies, and are embellished with melisma and ornaments. In the epic tradition, ballads are found mostly in north Albania. The *këngë kreshnikësh* (short epics) or *këngë trimash* (songs of bravery), usually accompanied by a *lahuta*[19] or *çifteli*,[20] describe events of the past in an epic-recitative form. These sung tales have played an important role in keeping alive the morale of the mountaineers by celebrating their struggles against the oppressors and enemies of the Albanians. Some of these ballads belong to the eighth century (or earlier), others tell of "the great Albanian hero Scanderbeg, whose exploits are still sung over the wintry fire by many of the mountain bards, to the melancholy accompaniment of the mandolin[!]."[21] The much-loved cycles of songs and epics are those of *Mujo and Halil* (mid-seventeenth century) and *Halil and Hajrije* (early nineteenth century). The songs of *maje-krahi* (which are on the borderline between cries and songs) derive from a sort of signal used by the mountaineers for communicating with each other over long distances; the name implies "on the top of the arm" because the singer puts his head back, closes one ear with the thumb and projects his voice over the raised elbow at the top of his register. The great power of the voice, full of melismatic nuances and falsetto cries, can reach the required destination effortlessly. For "those strident thumb-in-the-ear howlings . . . this mountain crying (there) are special symbols, shortenings, and even tonal values, a complete code, in fact."[22] There is a clear geographical distinction in Albanian folk music between the north and the south, which are divided by the river Shkumbin. This is a

strong reason why these two main parts of Albania have generally been studied separately.

However, in this study of the *urban song*, I have divided the country into *three main regions*: north, central and south Albania. This division reflects the obvious regional differences in terms of dialect, mentality, temperament, modal language and other characteristics of the people living in these areas. The urban songs may be classified as *historic* (and partly *patriotic*) in one category and *lyric* in the other. The songs in the first category evolved simultaneously with the growth of the towns; they belonged to the repertories of all the regional groups and were sung mainly in public places. In particular, they emerged as a separate type of urban song at the beginning of the twentieth century. It is evident that these songs were inspired by the desire of the Albanian people to be a free and an independent country. Most of the historic songs are modeled on a simple strophic structure and the composer often provided an instrumental accompaniment for them. The musical origins of a great part of the patriotic songs are to be found either among the urban songs or other international songs with the same content. All the different types of urban songs have been sung and played in a wide array of musical styles. Each of the above-mentioned subjects has been widely studied by Albanian and foreign musicologists, and any attempt to comment further on them would extend beyond the focal point of this study. The songs in the second category, the *lyric*, are divided into two main branches and each branch has different types of song: in one branch are *lullabies*, *laments*, *ritual*, *wedding* songs, *jocular* songs and *satirical* songs (some of the other subjects are mentioned above in the *lyric* genre of the folk song); in the other are *love songs*, which cover entirely the theme of this study.

Preliminary Classification

The following tree diagram gives a general view of the argument on which the main subject of this book is focused. Only one of the main categories of urban song, the *lyric*, will be considered here; the *historic* songs are beyond the scope of this research. Many songs belong to more than one category and the classification sometimes creates some confusion, but, again, they will be classified into particular groups for the sake of convenience. The classification will be governed by the

following main attributes which dominate the Albanian urban song and Albanian urban lyric song: (*a*) regions and ethnic groups; (*b*) content (subject matter); (*c*) character and mood; (*d*) instruments, formal and rhythmic structure, musico-poetic synthesis; (*e*) melodic inclination towards different modalities; (*f*) three styles of singing (approaches to interpretation): (1) the *traditionalist*, (2) the *operatic* (3) the *melodramatic*; (*g*) interpretation. The classification will also be governed by two main types: the *urban singer* who composed his or her own songs, or merely interpreted them, and the *art singer*, the object of this study, who took the song from the urban traditional singer, and in collaboration with composer–arrangers stylized it through his or her operatic delivery.

Notes

[1]Translated and published by Filip Fishta in *Shkolla Kombëtare* (The National School; No.1, May 1939), 19, and quoted from his Preface to Dungu's *Lyra Shqiptare* (see note 2).

[2]Pjetër Dungu, *Lyra Shqiptare* (Albanian Lyre), notated songs, "Këngë popullore të mbledhura nën kujdesin e Radio–Tiranës" (Albanian [Urban] Songs, Assembled Under the Care of Radio Tirana) Canti popolari albanesi, Instituto Geografico De Agostini, Novara, Stampato in Italia, 1940, XVIII.

[3]The Italian administrative intervention in Albania which had begun gradually in the mid–1930s ended in colonization in 1939.

[4]Gjon Kolë Kujxhija, "*Valle Kombëtare*, *Cori Nazionali Albanesi* (National Dances), *Dasëm Shkodrane*, *Nozze Scutarina* (Shkodër Wedding)," vol. 1, Florence, Tipografia "Il Cenacolo" di Bruno Ortolani, 1943).

[5]Yury Arbatsky, *Beating the Tupan in the Central Balkans* (Chicago, The Newberry Library, 1953).

[6]A. L. Lloyd, "Albanian Folk Song," *Folk Music Journal*, vol. 1, 1968: 205–222.

[7]Doris and Erich Stockmann, "Die Vokale Bordun-Mehrstimmigkeit in Südalbanien." (*Ethnomusicologie III*: *Wegimont V* 1960, 85–135); Erich Stockmann, "Zur Sammlung und Untersuchung albanischer Volkmusik" (*Acta Musicologia*, 1960, vol. 32: 102–109); Doris Stockmann, "Zur Vokalmusik der südalbanischen Çamen," *Journal of the International Folk Music Council*, vol. XV, 1963: 38–44; Erich Stockmann, "Klarinetten typen in Albanien," *Journal of the International Folk Music Council*, XII, London, vol. 1, 1969: 17–20.

[8]For the Turkish *makam* see K. Signell, *Makam*, *Modal Practice in Turkish Art Music*, Seattle, Asian Music Publications, 1977.

[9]Area governed by a pasha (*paşa*).

[10]If it is the same person, he was otherwise known as "Kralo Berati, who was the first to bring the violin to Shkodër" during the eighteenth century.

Kolë Gurashi and Gjush Sheldija, "Ahengu Shkodran" (The Shkodran *Aheng*; *Shkodra Yearbook 1961*), 211.

[11]André Mazon, *Documents, Contes et Chansons Slaves de L'Albanie du Sud* (Paris, Librairie Droz, 1936), 6.

[12]Bushati Dynasty of Shkodra, north Albania (1750–1831) and Ali, Pasha of Tepelena, Epirus (1803–1821).

[13]"This occurred principally during the Fifteenth and Seventeenth centuries, that is to say, when the Turks first subjugated the land, and when subject peoples who were Moslems became generally eligible for official employment." J. Swire, *Albania, the Rise of a Kingdom* (London, Williams & Norgate Ltd, 1929), 32.

[14]Abraham Z. Idelsohn, *Jewish Music* (New York, Dover Publications, 1992), 27.

[15]S. Chianis, *The Vocal and Instrumental Tsamiko of Roumeli and the Peloponnesus*, dissertation, U. of California, Los Angeles; Ann Arbor, Michigan, University Microfilms, Inc., 1967.

[16]Kolë Gurashi and Gjush Sheldija, "Hengu Shkodran" (The Shkodran *Heng, Shkodra Yearbook 1961*), 213.

[17]*Albania*, Geographical Handbook Series (Naval Intelligence Division, August 1945), 220.

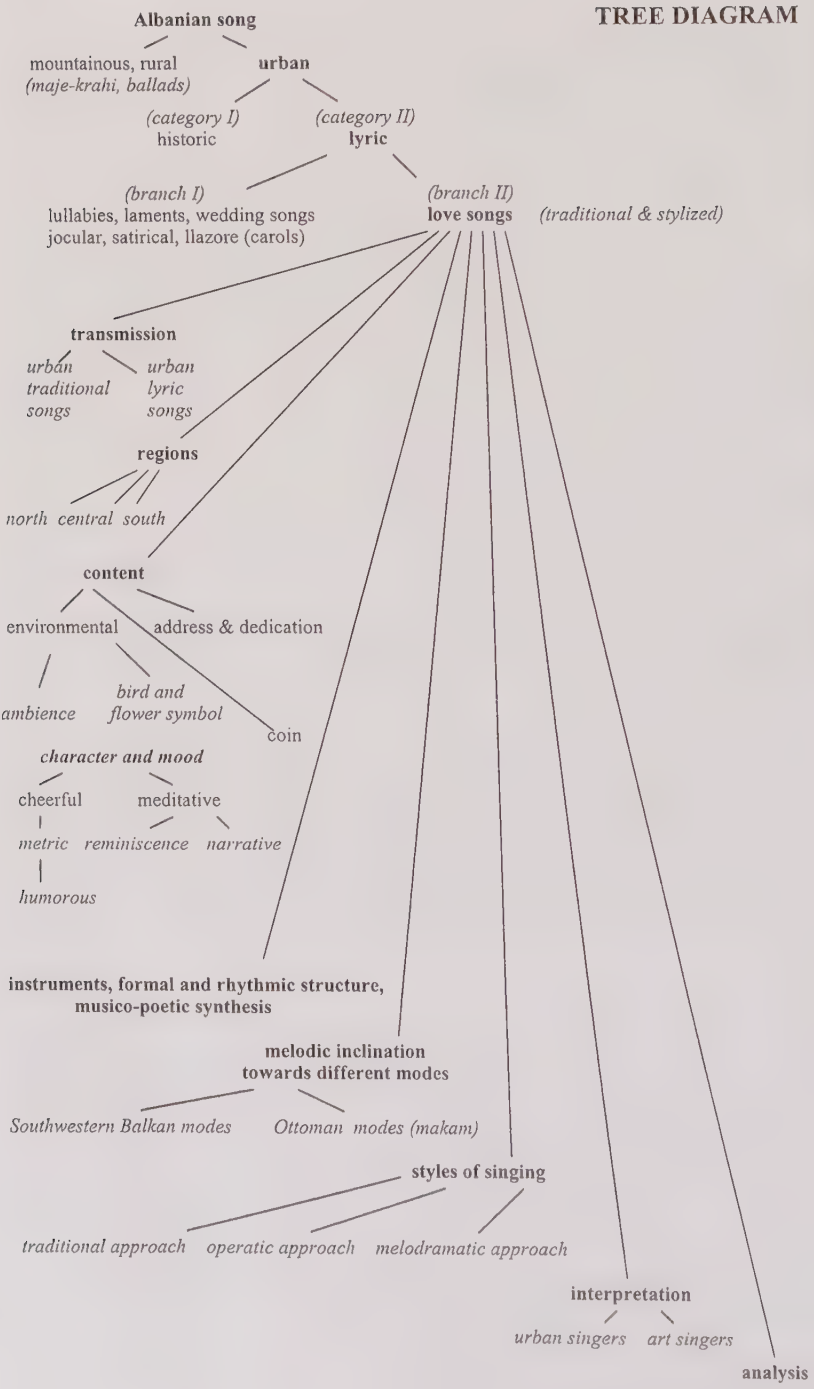
[18]A good representative collection of the *wedding* music, where the music and dances are described in the smallest detail, is the compilation of Gjon Kolë Kujxhija (see note 4).

[19]One-string fiddle.

[20]Two-string lute.

[21]Edward F. Knight, *Albania, A Narrative of Recent Travel* (London, Crown Buildings, 1880), 121. The epic ballads were in fact usually accompanied on the *çifteli* (plucked) or *lahutë-a* (bowed); see Chapter Four, *Poetic Meter*.

[22]Jan Gordon and Cora J. Gordon, *Two Vagabonds in Albania* (London, John Lane the Bodley Head Limited, 1927), 285, 294.


TREE DIAGRAM
Albanian song
mountainous, rural
(maje-krahi, ballads)
urban
(category I)
historic
(category II)
lyric
(branch I)
lullabies, laments, wedding songs
jocular, satirical, llazore (carols)
(branch II)
love songs
(traditional & stylized)
transmission
urban traditional songs
urban lyric songs
regions
north central south
content
environmental
address & dedication
ambience
bird and flower symbol
coin
character and mood
cheerful
meditative
metric
reminiscence
narrative
humorous
instruments, formal and rhythmic structure, musico-poetic synthesis
melodic inclination towards different modes
Southwestern Balkan modes
Ottoman modes (makam)
styles of singing
traditional approach
operatic approach
melodramatic approach
interpretation
urban singers
art singers
analysis

A Note on Names, Pronunciation and Grammar

Names: In Albanian, definite and indefinite articles are shown by suffixes, i.e. by the addition of an extra vowel or the modification of an existing vowel at the end of the word. Thus, a name or a place name can be given with or without a definite article, e.g., Tiranë (indefinite), Tirana (definite). Logically, the names should be given in one or another form; however, exceptions, such as the use of the definite form for feminine names and the indefinite for masculine ones, are to be made. Also, in some cases, adjectives will follow the noun they modify, e.g., *aheng shkodran*, i.e. *the Shkodran* (*Shkodrane*) *aheng*. Personal names and place names are spelled as in Albanian, e.g., Shkodra and not Scutari, Durrës and not Durazzo. Most foreign names and terms, in spite of their origins, Turkish, Greek and Slav, are given in Albanian, e.g., *aheng*, *ahengxhi*, *saze*, *sazexhi* and so on. Foreign-language materials are given in translation with some exceptions.

Pronunciation: Generally pronunciation in Albanian is simple and regular. The Albanian vowels a, e, ë, i, o, u, y, are approximately as in Italian or German. The vowel *ë* is the murmured vowel of English *the*, French *deux*; the vowel *y* = French *u*, German *ü*. Consonants deviate from English usage as follows: *c* = *ts* in *pots*; *ç* = *ch* in *church*; *dh* = *th* in *that*; *gj* = *dj* in *adjure*; *j* = *y* in *you*; *l* is a "thin" *l* as in French or German; *ll* is a "thick" *ll* as in English *wall*; *nj* = Spanish *ñ* in *canon*, French *gn* in *Boulogne*; *q* = *ky* in *lockyer*; *r* is slightly trilled, *rr* more so; *x* = *dz* in *adze*; *xh* = *j* as in *judge*; *zh* as in French *jeux*, English *pleasure*; *s* is always like *s* in *sing*; *g* is always as in *gone*. The pairs *sh* and *th* have the same value as in English (*th* always as in *think*).

Grammatical Layout: Albanian dialects fall into two main groups, Geg and Tosk. Geg is further subdivided into Northern Geg (Shkodra and the Highlands) and Central Geg (Tirana, Durrës and Elbasan). Tosk differs slightly from Geg in its grammar, the most striking differences being in the formation of the imperfect. Tosk frequently substitutes *r* in words which in Geg are spelled with *n*. Thus *verë* (wine) for Geg *venë*. The sound of *ë* (see Chapter Four) is largely omitted in the Geg dialects. Thus Tosk *këndoj* (I sing) is pronounced *kndoj* in Central Geg, *knoj* in Shkodra. Verbs have roughly the number and variety of forms as found in French or Italian and have quite irregular stems. There are also a notable number of irregular plurals of nouns.

CD Tracks Listing: DISC 1

Nearly all the songs appear only as extracts on the recordings

#	Title in Albanian	Title in English	Singer
1	*Marshalla bukuris s'ate*	May God Save Your Beauty	Kraja
2	*Ma ven dorën përmbi dorë*	Put Your Hand on Mine	Ndoja
3	*Ma ven dorën përmbi dorë*	Put Your Hand on Mine	T-Koço
4	*Për mue paska ken kismet*	That Was My Destiny	Miloti
5	*Dashtnuer t'u bana*	I Am Your Lover	Antoniu
6	*Dashtnuer t'u bana*	I Am Your Lover	T-Koço
7	*Oh n'at' fush' t'mejdanit*	Through That Orchard	T-Koço
8	*Oh n'at' fush' t'mejdanit*	Through That Orchard	Antoniu
9	*Oh n'at' fush' t'mejdanit*	Through That Orchard	Ciko
10	*Oh n'at' (N'at' bahçe . . .)*	Through That Orchard	Kraja
11	*Oh n'at' fush' t'mejdanit*	Through That Orchard	Debinja
12	*Kenke nur'i bukurisë*	In Praise of Your Charming . . .	T-Koço
13	*Moj e vogël si florini*	You Are Tiny and Beautiful . . .	Hafizi
14	*Moj e vogël si florini*	You Are Tiny and Beautiful . . .	Antoniu
15	*Moj e vogël si florini*	You Are Tiny and Beautiful . . .	Kraja
16	*Kjo dashtnia m'ka rrethue*	Cursed Be This Love	Kraja
17	*Kjo dashtnia kjoft mallkue*	Cursed Be This Love	T-Koço
18	*Haliti vogël*	Little Halit	Kraja
19	*Shkoj e vij flut'rim si zogu*	I Go and Come Back . . .	Kraja
20	*Me dymb'dhetë makame*	With Twelve Makam-s	Miloti
21	*Tash sa dit' e mot*	For Many Days and Years . . .	Kraja
22	*Vaj si kenka ba dyrnjaja*	Alas, What Has Happened . . .	Antoniu
23	*O bilbil ore i mjerë*	O You Unhappy Nightingale	Ciko
24	*O sabah i parë*	The Early Dawn	Antoniu
25	*Moj fëllanxë qi rri në kafaz*	The Partridge Locked . . .	Antoniu
26	*Metelikun t'a kam falë*	The Coin I Gave to You	T-Koço
27	*Si dukati e vogël je*	You Are Like a Precious Coin	Ndoja
28	*Ti në kumbull, un' në . . .*	You, At the Plum-Tree . . .	Kraja
29	*Molla e vogël*	The Small Apple	Kraja
30	*Un'o ty moj të kam dasht*	I Have Been in Love with You	H. Zyberi
31	*Un'o ty moj të kam dasht*	I Have Been in Love with You	Kraja
32	*Un'o ty moj të kam dasht*	I Have Been in Love with You	T-Koço

CD Tracks Listing: DISC 2

Nearly all the songs appear only as extracts on the recordings

#	Title in Albanian	Title in English	Singer
1	*Dola n'penxhere*	Looking from the Window	Kraja
2	*Dola n'penxhere*	Looking from the Window	T-Koço
3	*Iku nata*	The Night's Gone	T-Koço
4	*Del nji vashë prej hamami*	A Lass Is Coming Out of . . .	T-Koço
5	*Zare trandafile*	Zare, the Flower	T-Koço
6	*As u gremise moj lejthatë*	Move Over, You Branch . . .	T-Koço
7	*Dy gisht për mbi vetull*	Two Fingers Above the . . .	T-Koço
8	*Kndon Kumrija*	The Kumrija Is Singing	T-Koço
9	*As aman-o trëndafili çelës*	O You Lovely Flowering Rose	Antoniu
10	*As aman-o trëndafili çelës*	O You Lovely Flowering Rose	Ciko
11	*Për nji ditë kur del goca . . .*	When the Girl Goes to the . . .	F. Zyberi
12	*Për nji ditë kur del goca . . .*	When the Girl Goes to the . . .	T-Koço
13	*O moj sy larushe*	O Your Beautiful Eyes	Kraja
14	*O moj sy larushe*	O Your Beautiful Eyes	T-Koço
15	*Zogë ku më qënke rriturë*	How Much You Have . . .	Saze
16	*Zogë ku më qënke rriturë*	How Much You Have . . .	Antoniu
17	*As aman moj lule*	O You Lovely Flower	Saze
18	*As aman moj lule*	O You Lovely Flower	Truja
19	*Bilbil, o i mjeri bilbil*	Nightingale, You Poor . . .	Antoniu
20	*Bilbil, o i mjeri bilbil*	Nightingale, You Poor . . .	Ciko
21	*Kroj i fshatit tonë*	The Stream of Our Village	Truja
22	*Kroj i fshatit tonë*	The Stream of Our Village	Kraja
23	*Kroj i fshatit tonë*	The Stream of Our Village	T-Koço
24	*O po ç'kërkon o i mjeri . . .*	What Are You Asking For . . .	Kraja
25	*As aman o syr'i zi-e*	O That Dark Eye	Antoniu
26	*As aman o syr'i zi-e*	O That Dark Eye	Ciko
27	*As aman o syr'i zi-e*	O That Dark Eye	Koço
28	*Fryn veriu*	The North Wind	T-Koço
29	*Çelni ju moj lule*	May You Flowers Blossom	Antoniu
30	*Çelni ju moj lule*	May You Flowers Blossom	T-Koço
31	*Seç këndon bilbili*	The Nightingale Is Singing	Antoniu
32	*Seç këndon bilbili*	The Nightingale Is Singing	K. Koço
33	*Edhe gurët e sokakut*	The Cobbles in the Street	F. Rexha
34	*Edhe gurët e sokakut*	The Cobbles in the Street	T-Koço
35	*Kur më vjen burri nga stani*	When the Husband Comes . . .	T-Koço
36	*Thotë pranvera*	The Spring Is Saying	Truja

Part I

SYNTHESIS

Chapter One

Albania and the Albanians

Historical and Political Background

The Albanians are the descendants of the ancient Thraco-Illyrians and Epirots or Pelasgians and have inhabited the western half of the Balkan Peninsula for the greater part of their history. The development of the urban lyric song was most directly linked to historical events after the independence of Albania in 1912. The declaration of independence, in reality, did little for Albania because, following the outbreak of World War I, the armies of the neighboring nations attempted to control the country. The international community gave recognition to Albania only in 1921. Between the years 1928 and 1939, Albania was ruled by King Zogu. This is the period covered by this research, and some more information on the political system of Albania is necessary to understand the social temperature of the time. At the beginning of the 1920s, Albanian society was dominated by two main opposing forces; the first force was led by Ahmet Bey Zogu, a chieftain from the Mat region of north-central Albania, and the other by Fan S. Noli, Harvard-educated bishop of the Orthodox Church. Albania was one of the first countries to be occupied during the Second World War, by Italy, in 1939. At the end of the war, Albania became allied to the Eastern European bloc, to the so-called socialist countries. The new regime under the supervision of the Albanian Party of Labor, the only legal political party, nationalized the economy, and new economic and military alliances were created, first with Yugoslavia, then with the Soviet Union and China, before it adopted a policy of self-reliance. For several decades, the country was in effect isolated, initially from Western Europe and after the 1960s also from Eastern Europe. At the end of 1989, because of popular discontent, some measures were taken to loosen state control over the economy. However, it was the collapse of Communist regimes elsewhere in Eastern Europe which accelerated the processes of reopening Albania to the world and of legalizing the political opposition.

The Struggle for Autonomy

Progress towards independence was slow, but the remarkable unity of purpose shown by the Albanians counterbalanced the lack of a national religion and the absence of foreign help and recognition. The Albanian Congress held at Manastir in 1908 stimulated support from Albanian intellectuals both in Albania and her various colonies, in Romania, Bulgaria, Egypt, Italy and the United States.[1] The revival of the language (prohibited under Ottoman rule) was given an impetus by books and newspapers smuggled into the country from abroad. In spite of the dangers involved, support came not only from the intelligentsia, but also from political activists, educationalists, the press and, not least, musicians. Independence in 1912, although it was an event of momentous importance, did not solve the many problems which beset Albania. Because of the new territories, many of the Albanian urban songs, the subject of this book, which were composed and sung in Ulqin, Prizren, Gjakova, Dibra and Janina, still continue to be sung, but now outside the borders of the present Albania.

Physical and Human Geography

The population of Albania proper is over three million; the Albanian population of Kosova is nearly two million. A little more than one fourth of the inhabitants in the Republic of Slav Macedonia are also Albanians. In addition there are a considerable number of Albanians in Montenegro. Vivid distinctions in culture, including music, exist among Albanians who live outside the actual borders of Albania. One of the major keys to understanding the nature of the urban (lyric) song and its interpretation is a knowledge of the geography of Albania. Thus it is necessary to take account of its precise location, its natural landscape, and its traditional regions, together with its population groups and its dialects. Covering an area of 28,748 sq. km., Albania is only about 30 percent larger than Wales and almost three quarters of its territory is mountainous. Albania also has three large lakes that border Montenegro, Slav Macedonia and Greece. Most Albanian rivers flow down to the Adriatic through narrow gorges, but the Shkumbin flows down a broad valley, and this river delimits the boundary between two peoples

with different ethnic, linguistic and political characteristics—the *Gegs* to the north (among whom are included the Albanians of Kosova) and *Tosks* to the south. The two main ethnic groups differ in dialect, dress, musical tradition and customs, and the smaller ethnic groups such as *Dukagjin* and *Malësia* in the north, and *Myzeqe* (*Myzeqar*), *Labëria* (*Lab*) and *Çamëria* (*Çam*) in the south, make the subdivisions of the main groups even more varied. The river Shkumbin constitutes a rough dividing line for the dialects. Although there are variations even within these two dialects, all Albanians can understand one another, though sometimes not without difficulties. The most significant musical difference between the ethnic groups is that, north of the river Shkumbin, a monophonic singing tradition exists, whereas south of the river, the music is characterized by part-singing. The Stockmanns' comment in *The New Grove* is that in the southern region part-singing occurs, "probably more than [in] any region of Europe; much of it belongs to the earliest stratum of European vocal Polyphony."[2]

The Albanian paradox is that although the country has been the crossroads of Europe and has been frequently invaded, it has been more isolated from, than in contact with, the rest of the world. The isolation has of course been, and still is, geographical; but it has also been due to the instinct of the Albanians. The religions which the Albanians inherited from various invaders have not always necessarily been recognized as unifying spiritual forces. Rexhep Qosja, the contemporary Albanian literary critic, in *The Strategy of Albanian Unification*, analyzed the historical and geographical reasons why Albania is still today considered as the foundling state of Europe.

> Geography has bound the Albanian people to Europe, but history has kept them divided from Europe for many years. Although geographically Albania is European, historically it was compelled for a long period to be Asian. . . . Living at such a crossroads, where people coming from opposite geographical directions, but with similar conquering intentions, met, where the great civilizations of Christianity and Islam met, where irreconcilable political and economical interests intermingled, the Albanian people have experienced what it means to be living on the fringes of both worlds without fully belonging to either of them, and in fact belonging at times to both of them. Western and Eastern Christianity, Islam as a faith of the overwhelming majority of the population, Western reasoning and Eastern fatalism, the Eastern and Western way of life—all of these represent sufficient

> proof of the dual character of Albanian culture, and equally of its dramatic historical life on the edge of Rome, Byzantium, and Istanbul, under their spiritual and cultural, political and military imperialism. This means that the history of the Albanian people more than once during the centuries changed its European inclination, under the dominance of the East.[3]

The most prosperous moments in the history of Albania have been when the intervals between tribal quarrels have left room for more unified systems of government to develop the land and trade, and to some extent, the culture.

In the eighteenth century, the achievements of the Bushati in the north of Albania and, even more, of Ali Pasha in the south, were particularly successful in establishing self-governing *paşalık-s.* Although regional governors in both north and south opposed the Ottoman Empire and also destroyed petty rivalries which existed between the local chieftains, yet they could not find a common cause (although they spoke the same language) in which to unite and fight against the same oppressor. This disunity has always been Albania's greatest enemy. Unfortunately, the three main creeds, Muslim, Orthodox and Roman Catholic (see below), although never stronger than national feeling (on which see Chapter One, *Cultural and Musical Affirmation*), in certain moments of history have been responsible for retarding or halting the mental and physical unity of the Albanians.

The survival of the Albanian nation was achieved by the preservation of the language, literature and national consciousness rather than by a well-organized system of administration lasting long enough to become a habit. Because of the Islamization of the country, the Middle Eastern influence was stronger than in any other European country, with an effect which appeared particularly severe to J. Swire: "The effect of the Turkish occupation of Albania may be summarized in one word, namely, stagnation. Turkey gave her neither schools nor roads nor advantages of any description and, with the exception of a few ramshackle barracks and custom houses, relinquished her in much the same condition as she found her."[4] This view corresponds to one commonly held by present-day Albanian intelligentsia, for instance, Rexhep Qosja. The influence of the Middle East, which was tightly bound up with Albanian life and was reflected in some social aspects and in the outlook of the people, continued to exist after the independence of the

country (1912), and continued even after the radical transformations which were made in Turkey itself under Ataturk, founder of the Republic in 1923. The stupendous efforts which were made before and after Albanian national affirmation (1878), particularly after independence (1912), to consolidate and unify a national creed, undoubtedly produced successful results. However, being a rural economy (in the first half of the twentieth century the rural area comprised about 65 to 70 percent of the country), Albania had a very small proportion of intelligentsia, and although among these educated people there were many fine minds, both in Albania and abroad, they never represented the true face of the country.

Thanks to the energetic efforts of eminent figures in the Albanian national movement, independence was achieved; Albania started as a kingdom under a German prince (1913), then became a republic (1924), again a kingdom (1929–1939) and after the Second World War was ruled by a totalitarian Communist regime. From the beginning of the twentieth century, a series of individuals led the country, mostly in an authoritarian way; the nation instinctively produced autocrats rather than parliamentary governments. The constitutional way of thinking played no part in the Albanian social laws.[5] Thus, in spite of the desires and endeavors of different individuals or groups of intellectuals, attempts to introduce more liberal tendencies were continually frustrated. The lack of individual liberties, upon which the Albanian governments of this century were based, perpetuated the gap which existed between the Albanian rural population (65 to 70 percent) and the small proportion of intellectuals who "represented" the different geographical areas of the country.

Despite ethnic divisions, some features may be applied to the Albanians as a whole: on the one hand, their severity, bravery and implacability to the enemy; on the other, kindness, hospitality and openhandedness, particularly to a stranger. Among the lowland people of more mixed origin (along the coast and main rivers), these attributes are less evident than among the mountaineers. However, the Albanian people who live in the present territory of Albania and those who live in Montenegro, Kosova, Macedonia, Greece, Italy, Sicily and as far afield as the United States, by preserving the same language and customs in household use, preserve also the above-mentioned characteristics. These aspects and the various physical types define, in some regards,

the differences in character and appearance which exist between Albanians and their surrounding neighbors.

Language

Albanian, one of the least-known languages in Europe, is a very ancient tongue and it is supposed to have been spoken before the time of Alexander the Great. Although Albania is situated between Slavs (Montenegrins, Serbians and Macedonians) and Greeks, its language is neither Slavonic nor Greek; it is an Indo-European language and, being so, is, of course, related to English as is seen from the following sentence: *For three nights I strewed meal for the mouse, and I caught it—Për tri ditë shtrova miell për miun, edhe e kapa.* (On the history and character of the Albanian language, see Shaban Demiraj,[6] *The New Encyclopaedia Britannica*,[7] Stavro Skendi[8] and Eqrem Çabej.)[9]

"The most radical words of modern Albanian are of Indo-European origin, and their relation with cognates in other languages can be clearly seen once the phonetic rules are established."[10] Successive waves of invaders have brought foreign words into Albanian and its vocabulary has been heavily affected by these contacts, particularly Latin. Since the sixteenth century major influences have also been apparent from Italian, Turkish, modern Greek, Serbian, and Macedonian Slav. On the northeastern borders Slavonic words occur simply as comparatively modern additions to the old trunk; this is so because the population has mixed with the Slavs and has adopted a few words. In the south a similar process has taken place. Albanian has borrowed many words from modern Greek (although a few words occur in the works of some ancient Greek writers), while Ottoman Turkish words began to come into Albanian after the Turkish conquest, about AD 1470. Because official business and ecclesiastical functions were carried on in different languages, Albanian did not acquire a definitive orthography until 1908, when a writing system was adopted based on the Roman alphabet. Attempts were made in following decades to create a unified language based on the linguistic principles of Albanian, and although since 1952 all printed Albanian works have been compulsorily published in Tosk, there still is strong controversy on the priority of dialects.

Religion

The Albanian population of the Albanian nation-state is approximately 70 percent Muslim, 20 percent Christian Orthodox, and 10 percent Roman Catholic. Western culture and Latin Christianity spread up into Illyria during Roman rule as far south as the Egnatian Way, about the middle of the first century AD. Catholics survive almost exclusively in the north, especially in the highlands. From the south and east came Greek culture, bringing with it Orthodox doctrine and ritual, dominated by the Patriarchate of Constantinople. The Orthodox Christians received their religion from the Eastern Church. "*The Orthodox Church of Albania* only became independent ('autocephalous') in 1937, after a long struggle."[11] After the Turkish conquest of Albania, conversion to Islam was encouraged and the orthodox Sunnis (most homogeneous in central Albania) and the Bektashis[12] (mainly in south Albania) were introduced.

> In the lowlands of central Albania, which encompass both sides of the Shkumbin river, Islam gained the most converts. The inhabitants of this region felt the Ottoman rule more than did the mountaineers of the secluded regions of the north. Moreover, the lowlands had been the borderlands between Catholicism and Orthodoxy, where religious oscillations had taken place, and were therefore more vulnerable to the propagation of Islam.[13]

The Ottomans could control the situation whenever necessary; that is why conversion *en masse* would not have strengthened the stability of the Empire; on the contrary, it would probably have provoked unnecessary disturbances. Islamic pressure started and increased when the Ottoman Empire began to decline, in the period after the Russo-Turkish wars of the eighteenth century.[14] Qosja again explains why in the fifteenth century, after the Turkish conquest, the Albanians were, for the first time, compelled to be separated from the rest of Europe:

> The Ottoman Empire raised a wall between the Albanians and Europe, but not entirely, firstly, by its declaration of Islam as its official religion. Turkish conquest heavily violated the natural development of Albania: it cut the connections it had created with Europe; it changed the direction that it was taking; interfered with its progress. By pulling it away from Europe, in nearly every aspect, the Turkish

> conquest will delay the development of the Albanian people in all its domains, material, economic, cultural, educational, urban. A different faith, different judicial code, different moral principles, a different way of life that conflicts with the faith, customary law, and popular way of life, will endanger heavily the spiritual and cultural identity of the Albanian people, built on the one hand upon a patriarchal native culture, and, on the other, upon classical Roman culture and Christianity.[15]

In the second half of the nineteenth century, when a number of national schools were established in Albania, patriotism was not overshadowed by religion; on the contrary, it became the focal point in the struggle for autonomy, with Muslims and Christians fighting for the same national affirmation. In an attempt to promote coexistence between faiths, Albanian writers and philosophers developed the doctrine of *Albanianism*. Naim Frashëri, who was Bektashi by religion, stressed "The Bektashis are brothers not only among themselves but with all humanity as well. . . . But above all they love their fatherland and their countrymen, this being the highest of all virtues."[16]

> Owing largely to his influence Bektashism in Albania followed a patriotic and nationalistic trend . . . there were tribes composed of Christian and Moslems, and a Christian was closer to a Moslem of the same descent than to a Christian of a different origin. Despite all the efforts of foreigners—Turks, Greeks and Slavs—to divide Albanians, the brotherhood among them had not been destroyed. Any division among Albanians on account of religion must be remedied. Sami emphasized that confessions should be left to the church and the mosque and that all Albanians should become brothers as intended by nature and as they had been of old.[17]

As Bektashis were tolerant of all creeds, they were "radically opposed to the stern ideal of Islam propagated by the sword."[18] They participated "in the national movement of 1880–1, when the cession of part of southern Albania to Greece was under discussion"[19] and many Bektashi guerrillas also fought against the foreign occupants during the Second World War. The erudite Catholic patriot Vaso Pasha (1825–1892) was deeply concerned about the lack of unity between the Albanians. His famous poem *O You Albania* whose last verse-line states "the true religion of Albanian is Albanianism!" emphasizes his creed of the unification of the Albanian territories into one *vilayet*.[20] After independence

(1912), the religious question did not create essential problems inside Albania itself, but from outside, this question was put by the foreigners as their priority, to intensify the propaganda on religious divisions.[21] Because of the totalitarian rule during the Communist regime of 1945–1990, a large-scale persecution of believers took place. In 1967, Albania was officially proclaimed an atheistic country and all churches and mosques were closed, their property was confiscated and religious practices were banned. This policy terminated in 1990 and freedom of worship was guaranteed; churches and mosques were reopened. Apart from the home efforts to repair and rebuild the damaged institutions, foreign investment came in to build new ones and to train the clergy.

The Mediterranean is a vast area with a variety of cultures. Albania, belonging to a Southeast European, Mediterranean and Balkan identity, has also a distinct and considerable cultural diversity. A Mediterranean musical identity would not be complete without the people who have originated in and inhabited the Adriatic zone, such as Albanians. This identity shares many common features with the other peoples of the Mediterranean area, such as Greeks, Turks, Macedonians, Montenegrins, Croats, Arabs, South Italians (*Arbëresh*) and beyond. Before I begin to discuss the origins and development of a unique branch of music, the Albanian Urban Lyric Song (AULS), which began to appear in the early years of the nineteenth century, had its Golden Age in the 1930s, and is still a part of Albanian musical culture today, it would be helpful to give a brief account of Albania from its past through the national affirmation to the interwar period.

Albania and Its Music to the Interwar Period

Music in Albanian History and the Figure of Scanderbeg

Albanians belong to the Mediterranean world; in culture and religion they incline either to the West or to the East, though sometimes they show both Western and Eastern inclinations. The existence of early music in Albania has been verified by archaeologists, who unearthed figures of people playing musical instruments, singing or dancing. As in many parts of the world, such figures have been depicted in mosaics

or else engraved on pottery and stone. However, these antique figures do not necessarily reflect the indigenous culture of their time, since the remains of Greek and Roman amphitheaters are clear evidence of the presence of successful foreign civilizations. Possibly the earliest music that can be traced in the Illyrian territory was composed by Nicetas, often known as Nicetas Dardáni, a bishop in the city of Remesiana in Dardania, a region of Dacia, who is now very generally accepted as the author of the *Te Deum Laudamus* (We praise Thee, O God). Sokoli has written much in defense of his theory that Nicetas, often called "a Dacian bishop at the opening of the fifth century,"[22] was not a solitary representative of the cultural life of Remesiana and, particularly, of that style of ecclesiastical music which represented a much wider area than that of Nicetas's origins.[23]

> Jan Koukouzel, a distinguished composer of the fourteenth century became famous in the imperial court of Constantinople for his remarkable voice, a gift which made him a favorite of the Byzantine emperor and won for him the sobriquet *angelophonos* ("angel-voice"). . . . Koukouzel appears as an innovator at the beginning of the fourteenth century, perhaps the first to abandon an older, more conservative manner of composing for new melodic invention.[24]

Koukouzel was born in Durrës (Dyrrachium), Albania, in the thirteenth century (see more in Chapter Five) and was brought up in the same town. His nationality is disputed, but it is agreed that Durrës (Dyrrachium), his birthplace, was an important center of Byzantine music for generations.

The Greek Crysanthus of Madytos, Archbishop of Durrës, presented his Great Musical Theory (1832) as part of the reform of Byzantine music in 1821 (treating the *echos*, among other ideas, as the scheme of the melody). In a more specific form, Bartolomeo Di Salvo has discussed the musical legacy of the Albanian colonies in Sicily around the mid-fifteenth century (the period when these colonies were established, after the invasion of Albania by the Ottoman Turks), which consisted of the ancient traditional repertory "before Koukouzeles, with the addition of the new compositions of the *Maistores.*"[25] Ramadan Sokoli mentions names of many Albanian composers and musicians who lived before and during the period of Turkish rule.[26] For the most part, their music is not known in Albania and it can hardly be said that

they have contributed significantly to its culture.

During the turbulent history of the region, Albanians were successful in retaining their national culture and tradition in spite of the many waves of cultures they had to face, particularly Greek, Roman and Slavonic. Although the Balkans fell to the Turks in the fifteenth century, the Albanian national hero Scanderbeg (1412–1468) "led his countrymen in wars against the Ottomans in defense of their country and of Christianity . . . Pope Nicholas V called him 'Champion of Christendom,' a title which was confirmed by three of his successors."[27] Scanderbeg also attracted European artists, such as Voltaire, the poet Longfellow and several operatic composers, including Vivaldi.[28] In Albania proper he was celebrated mostly in language and literature, and he was considered an important factor in the preservation of the Albanians' common roots in and links with Europe.

> Because they see it as a violent separation from their natural, educational and cultural European environment, as a threat to annihilate their spiritual and cultural identity, the Albanian people have therefore opposed Turkish rule during all the centuries of its existence with all their strength, but most successfully with their language, culture and literature. The penetration of the ideas of the Italian revival, in the Fifteenth and Sixteenth centuries, and those of Rationalism and Illuminism of the later centuries, translations of the holy books of Christianity, writing with the Latin alphabet, the works of Buzuku, Budi, Bardhi, Bogdani[29]—all of these pronounce clearly that the Albanian people longed to be European, even at a time when Albania belonged to the East.[30]

The most significant mark of Ottoman cultural influence upon Albania was reflected, probably more than in any other field, in urban music. The performance of this new type of music began to take on two distinct patterns: first, there were the bands of musicians (playing what became known in the West as Janissary music or *mehter*), who, according to Evliyá Çelebi (an Ottoman high official who visited Albania in the seventeenth century), initially appeared in central and southern then in northern Albania.[31] Examining the "old Turkish life as depicted in the *Travel-book* of Evliyá Chelebí," Pallis states that the military bands played a leading role in the musical life of the Ottoman Empire.[32]

Second were the *aheng* ensembles,[33] who included in their repertories Turkish and local music, and later adopted the *makam* system (in-

troduced by the professional or semi-professional musicians). Shkodra, where the *aheng* ensembles and the *makam* system flourished in the nineteenth century, was still a Catholic center when Çelebi visited it, in 1668, and "it had only eleven mosques as compared with twenty-six at the beginning of the twentieth century."[34] But, besides the *aheng* ensembles, there were other places in Muslim communities, such as the Albanian *paşalik-s*, where the secular and *mosque* music, the "ecstatic communal dancing and singing"[35] and the hymns of the Bektashi sects, were practiced; the latter sect (order) played a paramount part in Ottoman history and no lesser a part in Albanian history.[36]

> Bektashism was apparently introduced into Albania sometime in the fifteenth century by the Janissaries of the Ottoman army. But the great expansion of Bektashism in that country occurred in the first quarter of the nineteenth century, during the time of Ali Pasha Tepelena (Tepelenleli) of Janina, who is believed to have been a Bektashi himself. The greater freedom of Bektashism and its relationship with Christianity must have had an appeal for the Albanians, among whom it did not remain an order but became a sect.[37]

The period of national affirmation (the late nineteenth and early twentieth centuries), when the Ottoman Empire was in a total decline and the Albanian national movement was growing to its peak, gave a great impetus to the revival of national culture and music. Music was a strong ally in the arousing of the national spirit during the struggle for independence, and it had an almost entirely identifiable national character. Thanks to the foundation of the new bands (which initially included Western hymns, marches, waltzes and other instrumental dances in their repertories) and increasing numbers of cultural and artistic societies of that period,[38] on the one hand, patriotic songs were introduced, while, on the other, urban songs and particularly love songs continued their progress. The former were guided by patriotic societies of the period (setting up the first instrumental bands and choral groups); the latter were led by urban ensembles of the *aheng* and *saze* type (see Chapter Four, *Musical Formal Structure*).

However, art music, although to a lesser degree, was also practiced. In narrow circles not only did the miniatures and songs of Italian, Austrian and German composers become known, but also the first Albanian songs and romances were composed, and the first translations

set to foreign melodies, such as those by Mosi and others, also appeared. This is the comment of a review of that period:

> Apart from those selected songs, Marie sang also two pieces composed by D. M. Koliqi and D. Z. Shestani (what a difference from the performances we had heard from an amateur child singer). These songs she included in a recital of classical pieces. Remarkable! They have become classical, they are ours. Although new, they have become classical because they have emerged from a heart which has discovered the beauty of urban folklore, because they have emerged from masters who wish to expose the native soul, and because they are sung by a singer, of Marie's stature.[39]

Many writers, both foreign and Albanian, who have written the history of Albania, treat the role of music, as one of the strong factors in the cultural affirmation of the Albanians, superficially or not at all. In some works, under the headings *Literature and the Arts*, literature, painting, sculpture and other disciplines are discussed, but not music. Yet, there are enough facts which show that musicians were no less politically effective than literary men, educators, collectors of folklore, compilers of vocabularies, political or revolutionary activists, and so on.

There were two main cities where the earliest art music was first cultivated on Albanian soil, Shkodra and Korça. In the churches of Shkodra, because of the historically strong support not only of the Vatican, but also of Venice and later Austria, the Roman Catholic liturgy was practiced and, of course, classical organ and choral music was also performed. Shkodra, which has historically been one of the main centers not only for north Albania but for the whole Balkan region which surrounds it, has always been coveted by its foreign neighbors.[40] In this ardent period of national and cultural affirmation (around 1878 onwards), notable musical figures emerged who were art composers. They were inspired by the same national ideal as their counterparts in different fields. The deeds of Scanderbeg, glorified and enhanced in folk memory, became their idolized source of inspiration. Martin Gjoka from Shkodra and Fan S. Noli, who represented the southern thinking, composed, the former a symphony and the latter a tone poem, on the subject of Scanderbeg (see below). It is true that works of art music could not be assimilated by the people with the same facility as literature or other branches of art because such music either needed orchestras to be performed or was composed abroad. However, the fact that

several worthy works of art music were composed at the same time as their literature counterparts or other forms of art (sculpture, painting) and not with a less artistic value—remember the works of Gjoka (1890–1940), Noli (1882–1965), Shehu (1897–1978), Koliqi (1902–1997), and others—shows that this music was an equally vital element of Albania's period of awakening. Though Gjoka, Noli, Shehu and Koliqi (see below) are not strictly relevant to this study, a brief note would help not only to clarify their role in the awakening of national art music, but also to show that some of their music subjects were connected with Albanian songs—epic, lyric or urban songs.

One of the music figures who developed his activity in his native town, Shkodra, was Martin Gjoka, a Franciscan, the author of several instrumental and vocal works, among which "Two Flowers on Scanderbeg's Grave," for full orchestra (1919?–1932), takes a special place. He created his own style of melodies which were strongly based on the folk tunes of the *Mbi-Shkodra* (Highlands) region, and also on urban songs. A significant example of the latter source is the orchestral piece "Nji vjollcë Shkodrane" (A Shkodrane Violet), which is based on the motifs of the Shkodrane urban songs, particularly on the instrumental *përcjellësja* of the *aheng* type. This type of melody, often highly ornamented and inspired by the modal structures of the urban Middle Eastern music, is typical of the town of Shkodra. Fan S. Noli, an Orthodox Bishop, composed in Boston, among other major vocal and orchestral works, the symphonic poem "Scanderbeg" for full orchestra, based on Longfellow's poem[41] of the same name. In this work, Noli has included two Albanian urban folk songs; in his "Byzantine Overture," he has also used an urban song theme. His musical language is deliberately *archaic*, evoking antiquity, ancient civilization or times of glory. The same nationalistic expression was clearly shown in the works of Murat Shehu, who was born in Berat and emigrated to the United States at the age of fifteen. His works, "Rhapsodies for orchestra Nos. 1–3," the symphonic poem "Albanian Rhapsody" and particularly his songs, invoke love and nostalgia for his beloved country, but also humor. Mikel Koliqi, born in Shkodra, who spent nearly half of his life in prison during the Communist regime simply because of his religious beliefs, with his melodramas "Rozafa," "The Siege of Shkodra" and "The Red Scarf," which were written and performed between 1936 and 1938, is considered to be the precursor of the Albanian operatic movement.

Frano Ndoja (1867–1923), Thoma Nassi (1892–1964) and Kristo Kono (1907–1991), were also art composers. They are discussed mainly in Chapter Three, *Composer–Arrangers*, because of their distinctive contribution towards the urban and urban lyric song.

Cultural and Musical Affirmation

Literature was the principal factor in the growth of Albanian nationalism from the 1870s onwards. Albanian writers and philosophers, mostly living abroad, had an instinctive feeling that their creative efforts should be strongly focused on national awakening. Their writings were in both Albanian dialects, Geg and Tosk. The program of the League of Prizren (1878)[42] exercised an enormous influence on Albanian patriotic thought. In the nineteenth century, the Albanians experienced the same nationalistic awakening as did the Greeks and the southern Slavs, but with evident distinctions.[43] In Albania proper it was difficult to create and develop a true national culture, because Turkish rule had to a certain extent changed the self-image of the country and its people. The literature of the pre-independence period was patriotic in tendency and romantic in sentiment. In the visual arts the emphasis was on the realistic representation of Albanian history, very often involving the deeds of Scanderbeg. Islamic art left its traces mainly in fields such as architecture and the decorative arts, carpets and embroideries, metalwork and jewelry, but also in the Muslim community social and religious places where, it is assumed, the secular music, hymns set to mystical texts and makam practices were taught.

Art music, in general, was introduced later than the above-mentioned forms of art. Its early steps belong to the mid-nineteenth and the first half of the twentieth century. In Shkodra, Kurti started his creative life by composing and arranging for his band pieces similar to European classical music. This performance music was connected with the formation of the wind bands, initially in Shkodra (1878) and then in Korça, Elbasan and other towns. When the founding of cultural societies (in the second half of the nineteenth century and the beginning of the twentieth) spread from Shkodra to other Albanian towns, choirs became active. Patriotic or *light late-Romantic* songs, with music adapted from foreign composers, were sung in a way that evoked the spirit of Albania.[44] Forty years later (in the 1920s), the *Vatra* Band and

its conductor, Thoma Nassi, who arrived from America as volunteers to help Albania, significantly enriched musical activities in Korça.[45] The creation of bands and choruses suggested the possibility that the Albanian cultivated music could also be written down. In the north of Albania with its center Shkodra, art music seemed to take two different directions; one leaned towards the urban music of Shkodra and the other towards the mountaineers' (rural) music of *Mbi-Shkodra*. The first direction was taken by, among others, Palokë Kurti (see Chapter Two, *Transmission*) and Frano Ndoja (1867–1923), and the second, by Martin Gjoka (see above). These two tendencies were followed by Albanian composers of later generations. Their importance lay not only in their orientation, but also in their strong identity as a new art music which was rooted either in rural or urban folklore; these were attributes which they felt important for affirming their identity.

In the beginning of the twentieth century particularly, the art music developed in Korça took a different course. The people of this town used to emigrate to Romania, Bulgaria, Egypt, the United States and other countries, and on their return they would bring back in their heads all manner of songs and tunes; they also brought back manufactured instruments. There were in Korça, of course, instrumental ensembles of Turkish style (*saze*) which played mainly at weddings, but the Greek influence of the song types *Kefalonitika* (named after the island of Kefallonia or Cephalonia) or the *Kantadha-s* became stronger and very popular, particularly between 1870 and 1900. "New" musical meters, such as 3/4, 6/8, and slow-tempo songs in 4/4 meter, were introduced. The French Lycée at Korça was another source of enrichment of the musical life of the town; French members of the staff introduced works from the Western repertoire played on classical instruments.[46] The "new" music, assimilated by Korça's inhabitants, became naturalized. This instinctive music to some degree became typical of the music of Korça. Loni Llogori and Thoma Nassi may be said to represent this musical trend.

The evolution of art music in Albania was not sporadic. It started gradually and was concentrated initially in the bigger centers, such as Shkodra and Korça, and then spread to other parts of Albania; it was a spontaneous beginning and its specific characteristics came as a result of the cultural growth of the towns. The first arrangements of art music for wind orchestra, such as the march "Turks in Macedonia," "Morning

Tune" (Turk. *Sabah Havası*), in an urban traditional style, "The Turkish Aria"—and also his own compositions, such as the potpourri "The Musical Entertainments of Our Forefathers" and the march "The Unity of Albania" (see Chapter Three, "Palokë Kurti") which in most cases were based on song tunes—were written in a professional way.[47] It should be said that, in spite of their modest achievements, these compositions tend to retain the local characteristics of their creators and to evoke a certain nostalgia for the town, for the countryside or for Albania itself.

Notes

[1]"Albanian colonies were established in Romania, Bulgaria, Egypt and the United States. They took an active part in the national movement." Stavro Skendi, *The Albanian National Awakening* (Princeton, New Jersey, Princeton University Press, 1967), 145.

[2]Doris Stockmann, Erich Stockmann, "Albania," in *The New Grove Dictionary of Music and Musicians* (Macmillan Publishers Limited, 1980, vol. 2), 197.

[3]Rexhep Qosja, *Strategjia e Bashkimit Shqiptar* (The Strategy of Albanian Unification; Prishtinë, Instituti Albanologjik, 1992), 221–222.

[4]Swire, *Albania, the Rise of a Kingdom*, London, Williams & Norgate Ltd, 1929, 22.

[5]I always recall a conversation with one of our violin teachers, Sofokli Paparisto, in Albania: "Look," I remember him saying, "we will never have a quartet in Albania!" "Why professor?" we asked him. "Because no second violin exists in this country," was his reply.

[6]Shaban Demiraj's study "An Indo-European Language" is also published in *Albanian Life* (Ilford, Essex, 1983, N. 24, No. 1), 29–34.

[7]"Albania," in *New Encyclopaedia Britannica*, 207.

[8]Skendi, *The Albanian National Awakening*, 111–112 and 114.

[9]E. Çabej, *Studime etimologjike ne fushë të Shqipes* (Etymological Studies on Albanian Field; Tirana, UShT, 1958).

[10]Geographical Handbook Series, *Albania* (Naval Intelligence Division, August 1945), 359.

[11]Geographical Handbook Series, *Albania*, 147.

[12]"The great stronghold of modern Bektashism is Albania, especially south Albania, where nine-tenths of the Moslem population are said by Bektashis to be Bektashi, one-tenth only of the Ghegs of the north adhering to the sect. . . . Characteristic of the time at which Bektashism won its foothold in Albania—the era of the French Revolution—is the prominence given here, in theory at least, to certain liberal ideas, such as Brotherhood of Man and unimportance of the dogmas and formalities of religion as compared with conduct." F. W. Hasluck, *Christianity and Islam under the Sultans* (New York, Octagon Books, volume II, 1973): 536–538.

[13]Skendi, *The Albanian National Awakening*, 9.

[14]"The Sultan was opposed on principle to any nationalist movement of the Albanian population, particularly of its Moslem section. In the interests of the Empire, he imposed Turkish or Arabic education upon the Moslems, irrespective of their national origin. It was hoped that a uniform spirit of religion and state language would create a barrier between the Christian and Moslem elements . . . Turkey, while tolerant with other nationalities, was not so with the most faithful and favorite, and extended her policy of prohibition of the use of national language and schools to the Christian Albanians, in contrast to the policy toward other Christians." Skendi, *The Albanian National Awakening*, 132–133.

[15]Qosja, *Strategjia e Bashkimit Shqiptar*, 223.

[16]N. Frashëri, *Fletore e Bektashinjet* (Notebook of the Bektashis), as republished in *Balkan Archiv*, II (1926): 231–232.

[17]Skendi, *The Albanian National Awakening*, 166; quoted from N.[aim] F.[rashëri], *Feja* [Religion], Albania, I (1897–1898), 66.

[18]Hasluck, *Christianity and Islam under the Sultans*, 538.

[19]Hasluck, *Christianity and Islam under the Sultans*, 539.

[20]Originally, a small taxation district; after 1864, a large province.

[21]"Both Serbs and Montenegrins ignored ethnographic facts, relied largely upon irrelevant historical claims, and declared that a tiny Moslem State among the Christian States of Europe would be an anachronism. They ignored the existence of the large Christian Albanian populations of Epirus and North Albania, and the fact that the Albanians had never had an opportunity for self-government. Powerless, she [Albania] was obliged to remain a mere spectator while a million (P.[arliamentary] D.[ebates 1908–28, *House of Commons*] 52:2304) of her helpless countrymen who had fought fiercely for freedom from Moslem Turks were handed over to her *Christian* neighbors to be butchered or oppressed because they were neither Slavs nor Greeks, and dared to say so." Swire, *Albania, the Rise of a Kingdom*, 148.

[22]P. Scholes, in *The Oxford Companion to Music*, Tenth edition, 1011.

[23]On the Dardanian connection, see A. E. Burn, D.D., *Niceta of Remesiana, His Life and Works* (Cambridge, at the University Press, 1905), XV, XIX, XX, XXII; Ramadan Sokoli, "Niketë Dardani, muziktar i shekullit IV" (Niceta Dardani, the musician of the fourth century), in *16 Shekuj* (Sixteen Centuries; Eurorilindja, Tirana), 11–48; G. D. Morin, *Niceta of Remesiana* (Unknown, London, 1905).

[24]Edward V. Williams, "Koukouzeles" (in S. Sadie, ed., *The New Grove Dictionary of Music and Musicians*, 1980), 218–219.

[25]P. Bartolomeo Di Salvo, "La tradizione orale dei canti liturgici delle Colonie italo-albanesi di Sicilia comparata con quella dei codici antichi bizantini" (in *Atti del Congresso Internazionale di Musica Sacra in Roma* 1950, Tournai, 1952), 130.

[26]Sokoli's book is a great asset for those who want to pursue further investigation into these generations of regional musicians. Most were educated in Western, or sometimes Eastern, musical centers, where they also furthered their careers.

[27]Skendi, *The Albanian National Awakening*, 4.

[28]Vivaldi, Antonio: "Scanderbeg" (A. Salvi), Florence, della Pergola, 22 June 1718, in S. Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, 1980, vol. 20, 44; Francoeur, François: "Scanderbeg" (tragédie lyrique, prol, 5, A. H. de Lamotte, La Serre), Paris, Opera, 27 Oct. 1735, in *The New Grove Dictionary of Music and Musicians*, 1980, 793; Lacépède, Bernard Germain Etienne Médard de la Ville-sur-Illon: "Scanderbeg," before 1785, in *The New Grove Dictionary of Music and Musicians*, 1980, 345.

[29]Don Gjon Buzuku, a priest of Shkodër, is known for his *Litany*, written in Albanian in 1555. Frang Bardhi's *Albanian and Latin Dictionary* was published in 1635. Don Pjetër Budi's volume of didactic verse on biblical themes appeared in 1664. Monsignor Pjetër Bogdani, a Bishop from Shkodër, wrote and published between 1656 and 1677 a volume of didactic essays by adding some excellent lyrical verse.

[30]Qosja, *Strategjia e Bashkimit Shqiptar*, 223–224.

[31]"Elbasan became the most important centre of Oriental culture in Albania, to be surpassed in the next century [the eighteenth] by Berat and Shkodër. Turkish schools, attended solely by Moslems, continued to function in the following centuries." Skendi, *The Albanian National Awakening*, 17, quoted from: F. Babinger, *Ewlijâ Tschelebi's Reisewege in Albanien*, Berlin, 1930, 37.

[32]"The Turks were the first people to have military bands which accompanied their troops into the battle. These bands were called *mehterkhané*. . . . Evliyá states that every regiment and fortress had its own band. The Seraglio orchestra, which was conducted by the Imperial Chief-Bandmaster, played twice a day in the Palace grounds. . . . Each guild possessed its own band which played at public ceremonies and attended the Master and members of the Guild at processions. These bands could also be hired out to private persons for weddings, circumcision-feasts (*sunnét*) and other festive occasions. They were in great demand during Bairám. All the musicians living within the metropolitan area were subject to the authority of the Imperial Bandmaster and paid him a tax for permission to perform at private entertainments." A. Pallis, *In the Days of the Janissaries, Old Turkish Life as Depicted in the "Travel-Book" of Evliyá Chelebi* (London, Hutchinson & Co. Publishers Ltd, 1951), 181.

[33]Turk. *ahenk* is accord, harmony; in Alb. *aheng* is an instrumental ensemble or that specific music which is played in the *aheng* ensembles.

[34]F. Babinger, *Ewlijâ Tschelebi's Reisewege in Albanien*, 4–5.

[35]Signell, *Makam, Modal Practise in Turkish Art Music*, Seattle, Washington, Asian Music Publications, 1977, Fredric Lieberman, Editor (reprinted by Da Capo Press, New York, 1985), 13.

[36]"Bektashi progress in north Albania was checked by Kara Mahmoud Bushati in the eighteenth century, but was favored by Ali Pasha, who was himself a secret convert." Geographical Handbook Series, *Albania*, 146.

[37]Skendi, *The Albanian National Awakening*, 13.

[38]The newly founded cultural and artistic societies throughout Albania, inspired by the nationalistic movement of the late nineteenth and early twentieth century, acted strongly as a heartening support of the musical movement.

[39]Ales (Zamputi, Injac.), "The Nightingale of Shkodra," *Leka* periodical, 1939, No. 2: 47.

[40]"Among the Catholics of the north the question of schools had found a certain solution through the Austrian *Kultusprotektorat*. This represented the privileges accorded by Turkey to Austria some three centuries back in the Treaty of Vienna (1616), and renewed and expanded by later treaties and decrees, which in the case of Albania meant the building and reparation of Catholic churches, religious institutions and schools." Swire, *Albania, the Rise of a Kingdom*, 129–130; "It is interesting the fact that the Austro-Hungarians did not attempt to introduce German, but taught Albanian, and even, at first, Italian." Swire, *Albania, the Rise of a Kingdom*, 66.

[41]"Scanderbeg," by Henry Wadsworth Longfellow, from *Tales of a Wayside Inn, The Spanish Jew's Second Tale*, Boston, 1916, a rhythmical version in Albanian by Fan Noli, with an introduction and annotations.

[42]"For the first time for four centuries Albanians from Janina to Scutari were united for one purpose—the preservation of their country." Swire, *Albania, the Rise of a Kingdom*, 52.

[43]"Among Albania's Balkan neighbors, religion and nationality coincided. Since this was not true for the Albanians, their leaders tried to develop those aspects of national culture which were of a non-religious nature, for only in this way could union be achieved. Consequently, emphasis was placed on the common language, which could serve as a link among the various regional and religious groups." Skendi, *The Albanian National Awakening*, 111.

[44]"In this way [the tune] becomes one with the 'native land.' Such are the patriotic popular songs, beginning with the famous '*O You Albania*' (*O moj Shqypni*), with words by Pashko Vasa (1880) and music borrowed from Rimsky-Korsakov; the same happened with the song texts written by Mihal Grameno, Hilë Mosi, Dhimitri Mole etc., and a few songs by Thanas Floqi and later by Thoma Nassi and others." Zana Shuteriqi, *Autorë të muzikës shqiptare të periudhave të Rilindjes Kombëtare dhe të Pavarësisë* (The Authors of Albanian Music of National Renaissance and Independence Periods; diss., Academy of Arts, Tirana, 1985), 11–12.

[45]"I remember our first Christmas in Albania and our abbreviated presentation of Handel's *Messiah*. There was no sheet music to be obtained anywhere except for my personal score, so I hastily translated the text into the Albanian language and assembled a chorus of sixty voices. The band would play the orchestral parts. This was the first performance of an oratorio in Albania. The chorus learned its parts in record time, and the audience in the *Kopshtore e Mitropolisë* begged for every number to be repeated." Speech given by Thoma Nassi in 1960 to an Albanian-American Student Organization at Harvard University, Cambridge, Massachusetts (in *Frosina Foundation*, Internet, edited by Van Christo for publication purposes, 12 August 2002). http://www.frosina.org/speeches/vatra. shtml.

[46]"The maestro of the *Banda e Lirisë* [The Freedom Band] and the composer of some national songs written during the time of Ottoman suzerainty, Anibale de Paskal, was recalled from Egypt." Vasil Ballauri, *Një dritare në Historinë e Muzikës së Korçës, 1800–1940* (A Window on the Musical History

of Korça, 1800–1940; Korça, 1994, 9). Another comment, written by *Ø. V. Mborja* (in 1916?), on De Paskal's activity in Korça, stated: "Mr. Annibale de Paskal, apart from his services to music and his good and impeccable behavior, has published two beautifully notated marches: *Band'e Lirisë* and *The Congress of Elbasan.*"

[47]The normal use of minor keys created a romantic feeling, with constant harmonies and predictable structural phrasing.

Chapter Two

The Transmission of Urban Songs

Survival of the Songs and Oral Tradition

The first transcriptions of urban songs and the first notated songs by individual composers (with some rare exceptions) appeared as recently as the first half of the twentieth century, in the form of arrangements for piano, instrumental or orchestral accompaniment. The basic urban song repertory belonged to the oral tradition, in which songs were essentially passed on by word of mouth or by living example, and almost none of the songs was written down until the twentieth century. This will be discussed in more detail below, under *Transmission*.

At the beginning of the twentieth century, Albania was still fundamentally a rural country, though with some important towns. Traditional singer–composers grew up in an environment where all music-making was part of one vast landscape; music was an important part of their everyday lives, and it rarely traveled far from its immediate area. The local traditional urban songs circulated for generations around the areas in which they originated, and sometimes further afield. When the urban songs of *makam* practices were introduced during the Ottoman occupation (see Chapter Five), their influence on the local traditional urban songs was obvious; however, the regions of southern Albania were inclined to retain to a larger degree the pentatonic usage (or the "diatonicized" pentatonic), i.e., the rural aspect of the music. The latter practice, which over the centuries had been well consolidated, was particularly resistant to the new Middle Eastern influences. The same might be said (to a certain degree) of the wedding songs or *dances* and the *shtregulla* songs of Shkodra, in the north, which reveal a distinctive local diatonic urban music.

The Albanian urban music of Middle Eastern inclination was progressively introduced from the seventeenth century onwards as part of the Muslim way of life at that time. From my reading on the subject, I have come to the conclusion that the military, sacred, secular and popu-

lar Turkish music of the time, used both at social gatherings and religious services in Albania, was practiced and disseminated in two ways and in two phases: (1) Initially, through music "which arose in the fourteenth century and later became known as *mehter*. In the West, as a result of the Turkish wars, this music became known as Janissary music because it was played mostly by the musicians of the elite *yeniçeri* ('new troops.')"[1] In Albania in particular, where the judicial and social influence of the Ottoman Empire became stronger than in the neighboring nations,

> *mehter* music was performed for all the social layers of the empire, from the sovereign down the scale of social hierarchy to the lowly people, in brief, for the entire spectrum of Ottoman communities. . . . The *mehter* ensembles were divisions of the Janissary corps though were not confined to garrison life . . . [their] activities appeared at holiday festivities, played at *bayram-s* and weddings serving the communities.[2]

(2) Later, through the Middle and Near Eastern professional musicians and trained singers, who, by introducing Turkish music (usually the melancholy themes "over the vanity of human things")[3] and by teaching the methods of intoning secular or sacred art music, also played the role of the cultural messengers of the Ottoman imperial dynasty in Albania. Along with its music, which in Turkey was cultivated in the *saray-s* of the upper classes and in religious communities, the Ottoman imperial culture introduced its literature and language, which became known as the *divan* culture. Albania's remoteness from the main center of Ottoman culture meant that the Turkish elements of folk, secular and popular music introduced by the *yeniçeri-s*, wandering musicians and settlers gradually intermingled with the elements of Ottoman art music, introduced by the Turkish semi-classical or consummate musicians into the Albanian *paşalik-s* and religious centers. It is important to stress that two main branches of Ottoman Turkish sacred music were practiced: (*a*) the chanting (reciting) of the Qur'an and hymns, which "was permissible in mosques and at orthodox religious gatherings,"[4] and (*b*) the chanting of the mystical songs and hymns (*nefe-s*) of the Dervishes, which were practiced as part of their tolerant religious ceremonies.

Whoever introduced the Ottoman music into Albania, the later result was a product of the local, Albanian, urban singer–composer's

creation. Many foreign travelers, some of whom are mentioned in this work,[5] have described in their books the Albanian wedding ceremonies, and other musical events, where both local and Ottoman music was performed. Most of the time, the urban songs were improvised spontaneously at indoor venues, but also at weddings or in the streets, where people gathered on different occasions; the "new" urban songs with a Middle Eastern flavor and local inspiration were characterized by a clear formal structure; the style of improvisation very often involved changes to parts of the unwritten songs, such as the melody itself, and also the tempo or the rhythm of the verse. The musicians were expected to be able both to sing and to compose. In some towns like Shkodra, Elbasan or Berat the style was highly individual and the people living there could recognize the styles of the love songs written, for instance, by Palokë Kurti (1860–1920) or Isuf Myzyri. But there were other songwriters who occupied a sort of no-man's-land and whose names gradually were forgotten. It was a natural process that the authorship of only a few songs could survive.[6] However, more and more composers continued to produce new songs firmly rooted in their local idioms, which gradually became absorbed into tradition and subject to the changes of the urban process.

The melodic characters of Albanian urban songs in general, closely connected to their poetical content, were various (see Chapter Four): some were deeply sentimental, some suggested birds singing, others transmitted cheerful and joyous emotions, and so on. These songs were created by local composers and were intended for local people so that, before the lyric singers of the 1930s started to popularize them, it was almost impossible for an urban traditional or amateur singer from Shkodra, for instance, to know or be able to sing a Korçare urban song, or vice versa. There were many reasons for this, such as dialect, mentality, temperament and means of communication. The art singers of the 1930s were the first missionaries to break the regional barriers and begin to sing urban songs beyond their native place. They initially introduced these songs to the Western musical world and as a result, the first compilation of Albanian urban songs, the *Lyra Shqiptare* (Albanian Lyre), transcribed by Pjetër Dungu for Radio Tirana, appeared in 1940.[7]

People living in the towns very much liked the themes and episodes of the urban songs. They knew why the composer–singer wrote a particular song, to whom it was dedicated, and who, or what, had in-

spired it. These stories were hardly ever conveyed directly, but were nearly always presented in the guise of flowers and birds, customs and provincial morals; hence a stranger would catch only the surface of the story.[8] Although oral traditions continued in Albanian settlements, such as those in Italy, Greece, Egypt, or Turkey, the inspiration behind these traditions came from Albania itself, where the songs were born, matured and survived. The term "survival" may also be used to imply that Albanian urban songs "survived" without being totally assimilated into Middle Eastern music. However, with the growth of towns, more and more Turkish influence penetrated the texture of the indigenous tunes. The rural areas preserved their traditional local modalities for a longer time, although in the last period of Ottoman rule even there (in the villages around important towns) the Middle Eastern mode was able both to penetrate and become absorbed by the local ancestral songs. The characteristics and origins of the songs, their relationship with Levantine art and with neighboring areas in the Balkans will be discussed in more detail below (see also Chapter Five).

A strong factor in the survival of the oral tradition was Albania's mountainous territory. During a long history of invasions, the struggles of the Albanians against invaders taught them how to resist, how to retreat into the mountains, how to survive physically, culturally and musically. The Albanians escaped assimilation because they had strong reasons to survive: nationhood, language, culture and music. Nevertheless, it is understandable that one can see in Albanian songs a Middle Eastern influence, just as five centuries before the influences of the Roman and Byzantine empires would have been apparent. Here again this research will deal with what was created in Albanian territory by Albanian composers, singers and writers.

Transmission

Each song contained in this book has its notated or audio example (see *Explanation of Musical Examples* and *Notated and Recorded Songs in Order of the Examples* at the end of the book and the accompanying CD) and all of them (notated and recorded) are grouped and examined according to their geographical regions. The urban songs sung by amateur urban singers will be presented mainly in audio versions (with

some exceptions), while the AULS sung by art singers, which comprise the main subject of this study, are, as a rule, presented in notated versions.

The first mode of transmission of the urban songs is oral transmission. All urban songs, firmly rooted in the urban idiom, were at one time composed by someone (the anonymity factor) but, as time passed, the most prominent of the orally transmitted songs were absorbed into the tradition and subjected to the changes of the urban music process. The second mode of transmission is the elaboration and transformation (by notation) of the urban tune or urban song into an urban lyric song by the composer–arranger. The third mode of transmission is the conscious and thoughtful version of the art composer.

Urban songs existed only rarely in a notated form in the first half of the twentieth century. Palokë Kurti was the first Albanian composer to write down songs based on the musical tradition of his native town.[9] In fact, before and during his time the *aheng* urban music of his native Shkodra, which was an unwritten music, was heavily under the influence of Turkish music (see Chapters Two and Five). The urban songs composed by Kurti, such as Example 3 and Example 1, are clear illustrations of, on the one hand, his association with the *aheng* songs and, on the other, his strong individuality as a composer of conviction with aspirations to create a new type of song, the *Shkodrane urban song*. Because of the enormous popularity of Kurti's songs, it was possible for them to reenter the repertoire of the *aheng* ensembles, but of course in a more refined form than that of the simple tunes which had inspired them. The elaboration and transformation of the urban tune or song into *lyric* song by means of the notated accompaniment, which started seriously in the 1930s and has been enormously developed since then, is the second and dominant mode of transmission in this research. Albanian composer–arrangers such as Gjoka, Dungu, Kongoli, Kono and others collected urban tunes and songs from the traditional singers, provided piano or orchestral arrangements, and then performed to the audience in collaboration with art singers. There were also foreigners, such as Manojlovič (Manoylovich), Rampi, Ettore, and one or two others, who arranged and orchestrated urban songs for different requests and occasions.

The practitioners of the third mode of transmission (creation by knowledgeable and skilful composers), such as Kurti, Xhuri, Myzyri,

Kono and anonymous composers,[10] were more concerned with developing the genre than with creating a new one. In fact, the Albanian art composers who created urban songs in a traditional urban style did not try to claim their songs as "new versions," separate from the conventional popular perception of the urban song. While trying to introduce new ideas, attractive patterns, well-related modal harmonies and interesting ornamentations into the traditional style of the urban song, the art composers wanted their songs to be in the mainstream of the urban song flow. However, the process was circular: these "new versions" would probably have gained more prominence by being accepted by the people as anonymous popular songs rather than as original creations of art composers. Going back to the natural process of creation of urban song, the evolution of the Shkodrane song was significant. Broadly speaking, these modes of transmission represent three separate principles of creation from completely different starting points. The first, oral transmission, came from *aheng* music; the second is the elaboration and transformation from a generalized music for entertainment to more personal music with emphatic local traits (with or without notation); the third is the refined intellectual version of the art composer (involving formal structure, harmony, content and ornamentation). In the third mode of transmission, the use and borrowing of new expressive devices and formal structures from outside Albania were based on the local composers' modest knowledge of Western music. It should be added that, apart from the above creative modes of live transmission, recordings also had an important role to play.

In a narrower sense, these stages represent a circular process, by which the refined song was returned to the *aheng* repertory. Although Kurti had the indisputable merit of creating a new type of song which gained enormous popularity, his importance and his role in the history of Albanian urban song were probably destined to remain comparatively unknown. Few musicians know or even argue about the authenticity of Kurti's songs, while ordinary people just enjoy his songs without caring who wrote them. These songs were adopted naturally, organically and happily into the repertoires of the new generations of professional urban singers. Thus, the circular process that was, in the narrow sense, Kurti's transformation, was transmitted to future generations with constant modification and purging of external excesses, embracing more and more local color.

The *aheng* ensembles were obviously affected by the new messages brought in by other cultivated urban composers like Kurti. Through perpetual oral modification and alteration, the original versions of Kurti's songs have almost been lost, but this does not obscure their authorship.[11] They still play a dual role as urban traditional music and as popular music: as urban traditional music, because as is widely recognized, it "is the product of a musical tradition that has been evolved through the process of oral transmission . . . which has originated with an individual composer and has subsequently been absorbed into the unwritten living tradition of a community";[12] as popular music, because it was originally taken from *aheng* music, but the consciously devised elements, such as the formal structure, words and melodic skeleton, have remained unchanged. "For it is the refashioning and recreation of the music by the community that gives it its folk [popular] character."[13] However, the Kurti phenomenon does not mean that the whole of Albanian urban song developed in the same way as the Shkodrane *aheng* song. Even Kurti's songs, several of which were written down, have for some reason never been circulated as examples of the written urban song. None of the composer–arrangers of the other regions would have had the opportunity to see (during Kurti's time) written urban songs from Shkodra.

In Elbasan and Berat, urban song developed by other means. Because it is situated just north of the river Shkumbin, the population of Elbasan belongs to the northern Geg ethnic and linguistic group. The urban songs of this region are also affected by its geographical position, and their expression tends to show the same melodic freedom adorned with melisma, appoggiaturas and slides, which is characteristic of, for instance, the urban songs of Shkodra. Isuf Myzyri of Elbasan played a leading role in central Albania but he came from a different background than Kurti: he was completely illiterate. He developed his career as a traditional violinist and urban composer in the period between the two world wars (see Chapter Three). His falsetto singing in the top register (like a light tenor) not only made him known among his fellow citizens but together with his beloved instrument, the violin, was the means by which he could be creative. Sulë Dedej and Alfons Balliçi quote Myzyri's words in their book on him: "I try hard. It takes very long. When the inspiration comes, I write, first, the poem, and I work and work it out in my head, then I learn it from memory, and, staying day

and night with it in mind, when I feel it is time, I ask a well-read friend to write it down for me." Dedej and Balliçi continue:

> With the melody it was easier, because the violin helped him, so he used to go about it in another way. First he wrote the poem, then created the melody and immediately after that, he used to summon a group of friends to his home (urban singers) and used to teach them the new creation by repeating it several times. He was happy and determined to do this work, and only allowed them to play the new song in public when he was entirely convinced that it was assimilated in the slightest details.[14]

Myzyri's songs started as a first mode of transmission (the text and music were composed without being written down) and finished as a third, because other composer–arrangers wrote them down. Myzyri created his songs in the tradition of the urban and rural songs of his area, Elbasan, which he knew perfectly well from memory. His poetry, which was strongly affected by *bejtexhi* versification and the Ottoman-Turkish idiom, incorporated a few Turkish words, emphatic exclamations, sentimental cries and supplications for eternal life. Some of his melodies were also influenced by a Middle Eastern kind of sentimentality. However, his inspiration and intuition, sense of proportion and simplicity, softness and pensiveness, make his songs sound on the one hand very personal and on the other, affectionate.

Although the urban songs of Korça, in southern Albania, have a character all of their own, their origin is still somewhat mysterious. The urban songs of Shkodra and Elbasan, for example, though largely anonymous, still have their well-known representatives, such as Palokë Kurti and Isuf Myzyri, who were born and brought up and composed their songs in their native towns. In Korça it is assumed that some of these elegant songs probably came from Janina in Epirus but, whatever their exact origin, they faithfully reflect some of the most typical characteristics of the Korça district[15] such as: (*a*) a sort of gravity and earnestness in its songs; (*b*) the dialect of the town of Korça, which is characterized by its clear articulation of syllables and vowels, particularly those with the vowel *ë* (as in the English *urban*, see Chapter Four), as in this verse: *O po çkërkon o i mjeri plak!/ Mos do pak bukë të të jap?/ Zonjën desha zonjë-në/ Buk' e kam plot torbë-në* (O what are you asking for, you poor old man!/ Do you want me to give you some

bread?/ The Lady I wanted, the Lady/ My bag is full of bread); (*c*) the "musical language" and the spirit of place, which is probably their most important attribute, because of their affinity with the rural parts of the region. The last factor is almost certainly the closest point of contact between the urban and rural song in Albania. Thus the urban songs of the Korça district represent the heart of that modal idiom which is defined in this study as the southwestern Balkan mode.

There follows a whole range of urban songs which were picked up from the urban player, then harmonized, arranged, orchestrated and even performed (as accompaniments); the majority of urban songs developed in this way. Finally, there are the versions by cultivated composers, represented by some excellent illustrations, although limited in number in the 1930s, such as Examples 41 and 45. The first belongs to the diatonic local modes and the second to the "Hicaz-type" modes. The composer of the first song, Kono, was from Korça (although the song is known as *Poradecare*, from the town Pogradec, near Korça), while the second is known only as *Këng' e Muços* (Muço's song).[16] Other prominent examples of the third source are the anonymous songs, Examples 33,[17] 25A and 25B, and, of course, Kurti's songs, though the author is hardly ever credited with their authorship. The fact that until the 1930s the urban songs were mainly transmitted orally and that after this period they started to be written down does not mean that their former existence was not documented. One cannot rely only on notated examples to draw the conclusion that only a written song could have constituted a real historical fact. Albanian survived until almost five hundred years ago as an unwritten language; Albanian songs, ballads or legends had the privilege of surviving and evolving without being written down, as literature or art music had to be; urban songs were born to live, die out or survive in their own way during the course of Albanian history.

Towards a Classification

In the lyric category of urban songs, which is divided into two branches (see tree diagram), the second one, love songs, is the object of this research. The love songs can be classified and surveyed according to: regions, content, character and mood, musico-poetic synthesis, melodic

inclination towards different modalities, styles of singing, interpretation and analysis. They can be classified by the three main *regions* of Albania; north, central, and south. This is a natural division, following geographical differences in mentality and temperament (see *Love Songs* later in this chapter, and Chapter Five). According to their *content* they can be classified in two groups: (*a*) *environmental* and (*b*) songs of *address and dedication*; the environmental group is divided into two smaller subgroups: *ambience* and *bird & flower* symbols. The songs of ambience, as an aspect of the environmental type, form a subgroup which includes songs describing familiar surroundings and the incidents of everyday life, or impressions of the ambience. The songs of *bird & flower* symbols, which also derive from the environmental theme, may be inspired directly by flowers or birds; or, as often happens, human relations are compared in an allegorical or metaphorical way with nature's live elements and creations. The songs of *address and dedication* are the most commonly encountered among the Albanian urban songs and are also greater in number than any other group or subgroup. Songs such as Example 24 (A, B and C), and many others, may be addressed directly to an unnamed person. This category of songs is closely related to *meditative* songs, from the group of *character & mood* (see below).

There are a few songs whose *content* cannot be classified as a separate group, whose peculiarity consists in their titles and texts, which are connected with *coins* (valuable coins, such as those made of gold), using a simile comparing a girl's beauty to the radiance of a coin (see below, *Table of AUS and AULS according to their content*). The urban songs can be classified by *character & mood* into two main groups: *cheerful* and *meditative*. The *cheerful* songs are usually metric. From the *metric* type, the *humorous* songs derive. Metric songs usually have a fixed formal structure and a measured meter. The asymmetrical 7/8 meter is one of those most commonly used, and the rhythmical accentual motion and cheerful atmosphere of the song (in spite of being written in the minor key) are often emphasized by a glowing energy (see Example 10), or by a dancelike rhythm (see Example 35). The latter has lively accents on the main beats of the limping meter (7/8), making it sound "like an ordinary pretty dance-tune."[18]

In the songs of *cheerful* character, Examples 16 and 7, the marked rhythmical accents are usually matched with the phrasal expression and

organization (the slurs show the phrasal shaping). All the metric songs discussed above are in 7/8 meter, but songs in the ordinary metric unit (2/4) also occur, such as Example 48, or in an ordinary metric unit combined with an asymmetrical one (3/4 and 7/8), such as Example 40A. The accents in the last two cases occur on the main beats of the ordinary metric unit or on the primary beats of the asymmetrical groupings; for the illustration of the latter combination, see bars 43–49 of Example 40A. *Metric* songs are found all over Albania; sometimes they are characterized by ornamentation and agility or are in the form of *bravura* pieces. A song from Shkodra in north Albania, Example 2A and 2B (see version A, bars 17–18, and version B, bars 15–18), clearly illustrates this characteristic. Compound meters such as 6/8 and 9/8 are seldom found among the urban songs (based on modal systems), and the rhythmical characteristics of the latter, such as the evocative and pastoral, dancing and "bursting out" figures, are adapted to the 5/8 or 7/8 meter. *Humorous* songs, usually deriving from *metric* songs, are those which comprise or describe humorous circumstances through the use of similes and metaphors. Such songs are closely connected with their texts, and their music creates a favorable ground for an amusing situation. The illustrations 48 and 42 are obvious examples of a farcical and humorous text. In most of the humorous songs, it is not the whole poem which contains the farcical element but only a phrase, a figure of speech or a simile which might create a cheerful atmosphere. The spirited mood is often maintained by exaggerations which, apart from their occurrence in the text, may be assisted by all sorts of gesticulations and, particularly, by dialect idioms. In looking at urban songs I have noticed that the concept of humor differs from north to south Albania; the outgoing delivery of a cheerful Shkodrane song is also emphasized by an expressed gesticulation, whereas a Korçare song, probably because it lacks this exuberance, relies for its effect on the farcical text. The *meditative* songs (often treated in a *bel canto* style), which derive from the songs of *address and dedication*,[19] have their subtypes, such as *reminiscence* and *narration* (where a story is the principal feature of the song). This division cannot be rigidly applied because the types are frequently closely associated with or derived from each other, so that they may overlap. An example of the *reminiscence* songs, which are frequently very emotional, would be Example 4; it deals with that past "which hardly can return again."[20] The *meditative* songs of a "bel

canto" approach are those whose style of lyricism stresses beauty of tone and the legato line. Examples of these types of songs are numerous all over Albania, but I will quote here only three, one from each region, north (Shkodra), central (Elbasan) and south (Korça): Examples 4, 24 and 45. The urban songs can, according to their nature, be classified according to their *musico-poetic synthesis*; in this section under *Poetry and Music in AUS and AULS*, the following topics will be discussed: poetic meter, versification in the AULS texts, musical meter, musico-poetic synthesis, melody and its imagery, harmony and its imagery, and rhythmic imagery. The urban songs can be classified according to their modal inclination towards the Ottoman practices or towards the south-western Balkan modes (see Chapter Five). They can also be classified according to their *styles of singing* (see Chapter Three) and their *interpretation* (see Chapter Six).

Table of AUS and AULS According to Their Content

Environmental

Ambience

"Through that Orchard"	*Oh n'at' fush' t'mejdanit*
"The North Wind"	*Fryn veriu*
"A Lass Is Coming Out of the Hammam"	*Del nji vashë prej hamami*
"The Stream of Our Village"	*Kroj i fshatit tonë*
"The Night's Gone"	*Iku nata*
"When the Girl Goes to the Market"	*Për një ditë kur del goca në pazar*
"For Many Days and Years now"	*Tash sa dit'e mot*
"At the Time of That Storm"	*N'at zaman t'asaj furije*
"The Early Dawn"	*O sabah i parë*
"The Spring Is Saying"	*Thotë pranvera*
"The Cobbles in the Street"	*Edhe gurët e sokakut*
"When the Husband Comes Home from the Dairy"	*Kur më vjen burri nga stani*

Environmental

Bird

"I Go and Come Back to You swiftly Like a Bird"	*Shkoj e vij flut'rim si zogu*
"O You Unhappy Nightingale"	*O bilbil ore i mjerë*

"The Kumrija is Singing"	*Kndon kumrija*
"The Nightingale Is Singing"	*Seç këndon bilbili*
"The Partridge Locked in the Cage"	*Moj fëllanxë qi rri në kafaz*
"Nightingale, You Poor Nightingale"	*Bilbil, o i mjeri bilbil*
"How Much You Have Grown, My Little Bird"	*Zogë ku më qënke rriturë*

Flower

"Zare, the Flower"	*Zare trandafile*
"O You Lovely Flowering Rose"	*As aman-o trëndafili çelës*
"O You Lovely Flower"	*As aman moj lule*
"May You Flowers Blossom"	*Çelni ju moj lule*
"You, At the Plum-Tree, I, At the Plum-Tree"	*Ti në kumbull, un' në kumbull*

Address and Dedication

"Cursed Be This Love"	*Kjo dashtnia kjoft mallkue*
"In the Middle of Your Forehead You Have a Mole"	*Midis ballit m'ke nji pikë*
"May God Save Your Beauty"	*Marshalla bukuris s'ate*
"I Am Your Lover"	*Dashtnuer t'u bana*
"That Was My Destiny"	*Për mue paska ken kismet*
"In Praise of Your Charming Beauty"	*Kenke nur'i bukurisë*
"Alas! What Has Happened to the World"	*Vaj, si kenka ba dyrnjaja*
"Put Your Hand on Mine"	*Ma ven dorën përmbi dorë*
"O Your Beautiful Eyes"	*O moj sy larushe*
"Two Fingers Above the Eyebrow"	*Dy gisht përmbi vetull*
"Move Over, You Branch of Hazelnut"	*As u gremise moj lejthatë*
"I Have Been in Love with You"	*Un'o ty moj të kam dasht*
"Looking from the Window"	*Dola n'penxhere*
"Where Are You Going, You Little Girl?"	*O ku po shkon moj goc'e vogël?*
"Please Lift Your Headscarf"	*As ma ngre shaminë*
"Little Halit"	*Haliti i vogël*
"What Have You Told Someone"	*Po ti ç'ka i ke thanë dikuj*

Coin

"You Are Like a Precious Coin"	*Si dukati i vogël je*
"You Are Tiny and Beautiful Like a Gold Coin"	*Moj e vogël si florini*
"The Coin I Gave to You"	*Metelikun t'a kam falë*

Love Songs

Love songs, the predominant category of urban songs, are widespread throughout Albania. The different circumstances in which the love songs were written represent different environments, concepts and epochs. The spoken dialect or "musical dialect" plays an enormous role in defining the different musical temperaments in the south, central and northern regions. Thus, love songs represent regional musical idioms which are highly distinctive and are also guarded with a fanatical devotion by the local people. The strong question which emerges when analyzing the urban song is why the love song occupies such a predominant place. Was it because Albanians, being Mediterranean people, considered love as one of the most inspiring or exciting themes of their everyday lives? Or was it because love was a forbidden subject due to the social pressures of the provincial mentality? The second factor was probably the reason for their popularity.

In the second half of the eighteenth century and at the beginning of the nineteenth, Albania was dominated, within the Ottoman Empire, by two powerful feudal *paşalık-s*, those of Bushati in the north and of Ali Tepelena in the south.[21] The feudal mentality persisted down to the twentieth century, and regional musical idioms were preserved along with it. The traditional cultivators of love songs willingly collaborated with the art musicians of the 1930s by giving them information and practical support. The composer–arrangers were the mediators between the urban professional, semiprofessional, traditional or amateur musicians and the art singers, but direct contact between singers and urban instrumentalists also took place. The creation of a new genre, of a more homogeneous nature, began. It is important to stress that the newly developing genre gave no sign of attempting to overshadow the traditional urban song (the latter was established and active, and the townsmen loved it). On the contrary, the traditional urban song and its musicians were the ideal foundation on which to build the new edifice. Thus, the pioneers of the 1930s suggested that, based on the Albanian urban song (AUS), the new genre should be transformed into the Albanian urban lyric song (AULS). The gradual homogenization of the urban lyric song was helped by the advent of the radio and gramophone, and commercial music had also started to appear in Albania by this time. Middle Eastern

devices, such as rhythmically free melodic lines, gradually became more regulated.

In the nineteenth century and at the beginning of the twentieth, it was quite normal in Albania for the composer to be inspired by a woman or to want to dedicate a song to her, but he could not do so directly. The majority of these songs were dedicated to forbidden love. In Shkodra, for instance, Palokë Kurti dedicated some of his love songs to an unnamed woman, but everybody guessed who she was. In Elbasan, also, it was of course impossible to create love songs dedicated to female beauty, because a woman's beauty was a taboo subject and could not be sung about directly to her. Not only the "Western ear and mode of thought" would catch the meaning from an Albanian description of the perils of love or the lovers' image, but an Albanian citizen would probably do the same. Massano, an Italian, comments: "[An Albanian woman] should remain a dove at home, a nightingale in the cage, a stirrer of desires; should keep her face chastely covered with a headscarf, lift it only for her lover—of course—but lift it to look at his face, which should be as beautiful as a pomegranate."[22] And again:

> Thus it is in the Shkodrane song, *The star which rises in the morning*; and, to some extent, the essence of each song is to absorb into itself the sensations of people and then of objects, the two being indissoluble. Spring has arrived and I am close to you like one flower to another. Love was born in my heart just as the flowers blossom in the spring. And this is a pantheistic sentiment which makes a song of the blossoming of a rose in the garden of a beautiful girl where the nightingale always sings, and that above all embodies each smile, each sigh, each song, each pledge, each gift in the joy of a spring promising or already blossoming, as in a song from Berat, for all the regions and all the people of Albania. It is spring and the apple-tree is flourishing. A presage of love to the girl in every dress she will wear![23]

Because of these restrictions, the songs compensated through the music for emotions which could not be expressed in the words; there are excellent examples of real love expressed in the songs of the towns of Shkodra and Elbasan. There are also love songs which may originally have been about pedophilia (*dylber*); over the years their origins were forgotten (if they had ever been remembered). In Berat, distinctive results were achieved which created a prototype of the love song of this area. In Korça, the love songs are divided into two different types: one

is a type of song based on modal grounds and is a product of the southwestern Balkans. This type was conceived in a more gallant way and was delivered in a more *reserved* manner or a *drawing-room* style. Seeds of another type of song from the Korça area, the *Korçare Distinctive Song*, came from outside Albania and when planted in Albanian soil produced a type of song well known all over the Albanian world: this unique type is sung at both southern and northern Albanian wedding tables, parties, tours, evening rests and so on.

The love songs did not derive directly from sociological and historical contexts; that is, they did not project the political situation as did the historic and patriotic songs, but they became the center around which the urban singers and composer–arrangers orbited. They also became a part of cultural life and the focus of nationalistic feeling, ironically by allowing the people to "forget" the political situation in the pleasure of listening to Albanian urban song as it began its transformation into *art song*. The urban lyric songs of the 1930s in fact joined East and West in Albania; that is, they brought Western influence to a country which had been more influenced in the previous five hundred years by Turkey and other Eastern cultures. They therefore represent and reflect the most recent blending of East and West in Albania, which again became, in musical and cultural terms, the "crossroads" of East and West.

The texts of the majority of urban songs are love poems.[24] These texts, with rare exceptions, express desperation, sorrow or anxiety, but the music does not always match the mood of the words. In spite of the dominance in urban songs of minor keys or anguished words, their tunes convey, in the most thoughtful and inspired examples, a generous message and a pleasant atmosphere. Their principal themes refer to the disappointment of love which often resulted from the rigidity of Albanian society. The composer–singers who created the love songs were primarily men. Women did not appear in public either as creators or as singers; they sang mainly indoors, hence the allusions to "the partridge in the cage" and "the poor nightingale." Men, however, could sing at general gatherings, for example in the traditional coffee houses or, even more importantly, at urban festivities, among which the *dasma* (wedding) was the most significant. The male composer–singers generally sang in falsetto, making it possible for the song to encompass a relatively wide vocal range. This range was later adopted by trained female

sopranos, particularly where there were long top notes adorned with trills or blossoming and moving into free ornamental passages, usually in the first part of the song, the strophe.

Usually the composer–singer also wrote the verses (Kurti, Myzyri, Muço and others), like minstrels or *canta-autori*. Thus, the song was born from one single inspiration, so that the text was appropriate to the melody. This is the way that the folksingers (bards) and *bejtexhi-s*[25] create, and they played an essential role, particularly in the development of urban songs. The best models of these types of songs are characterized by a genuine local inspiration and sentiment. However, in the central and north Albanian love songs of the *aheng* type, the Middle Eastern influence is obvious in the song's linear melodic flow, curved melodic movements and mosaic-like decorations, melismas, grace notes, sequences, trills, portamenti and other ornamentation which embellish the song; the Middle Eastern impact is apparent also in the exotic features in the interpretation. Almost the whole of Albanian life, particularly in the towns, was strongly influenced by the Turkish mode of thought and activity. The foreign elements of the culture such as houses, food, dress and decorative art were Middle Eastern, and these impinged on the lives of the majority of people in the towns and also in the villages around them. The songs were inspired by and originated from this environment.

Of a different local inspiration and sentiment are the love songs from the area between the lower Shkumbin and Vjosa rivers, and there are even closer similarities between those from Janina and Korça. These songs differ from those which have a direct Turkish influence, and most of them have many things in common with the *Eastern* element in Greek songs. However, A. L. Lloyd writes of them:

> As elsewhere in the Balkans, in Albania a large number of lyric pieces originating in the towns have spread out into rural areas, where they go on flourishing long after they have disappeared from the urban milieu. In both text and tune, these town folk songs tend to have more Oriental coloring than the songs the peasants have composed for themselves. It is a notable phenomenon throughout that part of southeast Europe that was formerly under Turkish occupation, that where one finds music—vocal or instrumental—of markedly Oriental character, it is nearly always a sign of urban origin.

He assumes that:

> Doubtless the reason is that most music of this kind was produced by popular professionals whose patrons were either the Turkish bureaucracy or those better-off Albanian citizens who, for the sake of peace and profit, wholeheartedly adopted Turkish habits and tastes, including a liking for popular music in the idiom of the Arab world, as was fashionable among the occupationists.[26]

These remarks require qualification:

(*a*) These songs expressed the spirit of their communities through individual local composers, and they have survived in the urban repertory because they are old and their roots go back far into local urban traditions.

(*b*) Albanian urban songs, whatever the origin of the mode on which they are based, are still sincere, truthful and loved by the people because they evolved, most of the time, unconsciously or through the spontaneous inspiration of urban-song composers.

(*c*) Among the love songs, those of Shkodra take a special place. Palokë Kurti, a Roman Catholic, was one of the main representatives of the Shkodran *aheng*, together with his Muslim fellow-citizens, such as Kasem Xhurri (b. 1830s) "who stylized and *Shkodranised* 60 aheng songs,"[27] Molla Hysen Dobraçi and Sait Hoxha (1863–1950), and other Roman Catholic composers, such as Mark Kranjani (b. 1840s) and Shtjefën Jakova (b. 1860s). Kurti dedicated a great deal of his efforts to bringing new ideas to the musical life of his native town. It cannot really be said of Palokë Kurti that he wanted to please anybody "for the sake of peace and profit."[28] There were occasions when a composer dedicated a march, for example, "to the glorious and invincible Ottoman army," but this should not be understood as a gesture of hypocrisy or profit seeking. His actions should be seen rather as a means of survival, particularly when his intellectual career was in jeopardy; this is a well-known phenomenon under the authoritarian regimes.

(*d*) The Islamization of more than half of the country might explain Lloyd's conclusion, but Ottoman influence was noticeable from the later nineteenth century onwards in many other countries, not just in the Balkans. When a particular Middle Eastern element was used to convey, for instance, a sensual message, this message certainly created an erotic atmosphere; these sorts of song occur in many urban parts of Albania. I have encountered some of them in the town of Berat; they do

not represent the best emotional and ethical qualities of the Albanian love song. In urban love songs of real quality, Middle Eastern features do not convey a sensual or a perverse message. There are urban songs from all over Albania, especially from Berat, where Levantine expression clearly enriches the value and the quality of the song.

(*e*) In Kurti's town of Shkodra, the different religious climate and more advanced political thinking brought about real understanding of nationalistic objectives. Palokë Kurti was interned by the Turks because of his Albanian nationalistic activity. He and his colleagues created excellent models of urban songs and, particularly, love songs, admittedly often with a Middle Eastern flavor, but with a genuine and very personal inspiration, based on Balkan tradition and particularly on the Shkodrane urban tradition.

Notes

[1]Kurt Reinhard, "Turkey, Art music," in *The New Grove Dictionary of Music and Musicians*, 271–273.

[2]Eugenia Popescu-Judetz, *Meanings in Turkish Musical Culture*, Istambul, Beşiktaş, 1996, 53–54.

[3]Alexander Pallis, *In the Days of the Janissaries*, London, Hutchinson, 1951: 179.

[4]Pallis, *In the Days of the Janissaries*, 178.

[5]See in the bibliography: Hughes (1820); Broughton (1855); Walker (1864); Peacock (1914); J. Gordon and C. J. Gordon (1927), and others.

[6]However, in "The Shkodra *Aheng*" and "Biographical data of some urban singers" articles, published in the "Shkodra" yearbooks 1961, 1962, 1963 and 1964 written by Kolë Gurashi and Gjush Sheldia, there is significant information on the composers, singers and instrumentalists of the *aheng* ensembles.

[7]An Italian critic commented: "These Albanian songs which Radio Tirana has collected and published, trusting the care of the transcription entirely to Pjetër Dungu, are fundamentally amorous, but more sentimental than exotic. Each one breathes an air of exoticism which is in sharp contrast to the gifts, beauties and treasures of the countryside. I would say that what is presented is a 'bunch of flowers,' as they call it in Hungary. The monochordal monotony of the music, like the childish melancholy of delusion and the plaintive hope of happiness, can be seen, but on the surface only, in contrast to the naturally warlike disposition of these proud people. There resides in them and is reflected in their songs a profound atavistic feeling for their race which demands the continuation of the species; it is like the glitter of a firefly, the whine of the cicada or the submissive bleating of the sheep: an appeal for love in order to ensure that the line remains secure, healthy and strong. . . . Let us turn to songs from Kosovë, Berat, Vlorë, Korça, Elbasan, Durrës and above all the birds trills from

Shkodra; the evocative sounds of the violins; the blossoming and storming of the trees; the brightness of the moon and the flash of the sun through the trees full of burgeoning fruits; a blue sea and delightful repose; the anxiety of waiting; the pleasure of lovemaking under the shade of the trees; the despair of abandonment; the comfort of wine, not to mention the joy of marriage, nostalgia for far-off lands or distant spouses. All this against the live and throbbing background of the Albanian countryside, in most parts so prodigal and rich with gifts which are not so much promises, as the certain rewards of labor. There are also men with guns coming down from the mountains but who seem to me to be used more for pictorial effect than to evoke the ferocious voluptuousness of blood feuds, love or caste. Everyone who sings, improvising generally on ancient fundamental rhythms, expresses not only his own feelings and the feelings of the lover, but also the landscape, the stage on which these amorous comedies unfold, eternal and the same in every climate and in every land. But nature is crying because the young men are sad. The blame falls on the girls, who torment them with their love." Gino Massano, "Passions (Palpitations) and Rural Expressions—The Songs of the People of Albania," *Il Giornale d'Italia agricolo*, 2 June 1940, XVIII, 3.

[8]The same critic comments: "For this, the woman should be beautiful, robust and fresh, tall and graceful like a cypress; and beautiful like a flower, like a fruit, like the spring; she should sing like a nightingale, and be like a carnation—filling the air with her own fragrance. She should be proud of being Albanian, remember it and sing of it; should be dressed like the women of the past, and should not let herself be dragged into the modern fashion which is tasteless and ridiculous." G. Massano, "Passions (Palpitations) and Rural Expressions," 3.

[9]In a notebook which I possess, notated by Kurti himself, there are included a considerable number of *şarkı-s* and *peşrev-s*, in his own handwriting.

[10]A strong reason why many composers remained anonymous (apart from not reaching a sufficient fame) was that in their time they were considered less important than their songs.

[11]Although some of his songs were written down, many may be lost because his house was destroyed by fire in World War I.

[12]The document of the Sao Paulo Folk Music Council Congress, *JIFMC*, ii, 1955, 23.

[13]The document of the Sao Paulo FMCC, ibid.

[14]Sulë Dedej, Alfons Balliçi, *Isuf Myzyri*, Elbasan, Onufri, 1996, 14.

[15]"The enthusiasm of the people reached its climax when Miss Tefta sang the moving and very well-known Albanian song of the poor Muço, *The Nightingale, O You Poor Nightingale* . . . It would have been nice if she could have sung some more songs of the immortal Muço, the cantor of Ali Pasha of Tepelena, but it would have needed preparation to do that. There are five or six more very popular songs (particularly in Korça and around it) of the same type, which, I am quite assure, that they suggest Albanian tune. These songs have

made imortal Muço-Korçari." Kristo Floqi, "The Recital of the Korçare Light Soprano, Miss Tefta Tashko," *Diana*, 24 December 1935, 11.

[16]I have been unable to discover the origin of several of the Korçare songs.

[17]It is also thought to be one of Muço's songs.

[18]Harry Plunket Green, *Interpretation in Song* (London, Macmillan & Stainer and Bell, Limited, 1912), 210.

[19]This definition is borrowed from Green, *Interpretation in Song*, 206.

[20]Green, *Interpretation in Song*, 204.

[21]Bushati Dynasty of Shkodra (1750–1831) and Ali, Pasha of Tepelenë (1803–1821).

[22]Massano, "Passions (Palpitations) and Rural Expressions," 3.

[23]Massano, "Passions (Palpitations) and Rural Expressions," 3.

[24]The *environmental* texts, which simply describe nature (scenery, landscape), play a less important role among the urban songs; nevertheless, they show another source of inspiration and the way it was transmitted. Most of the latter texts are concerned with regional scenes (castles, towns, trees, mountains, rivers and so on) and are conveyed to the local people through the imaginative use of oral tradition, with its legends, prejudices, historical events, religious concepts and myths.

[25]*bejtexhi*, Albanian word of Turkish extraction, meaning urban singer, bard. The *bejtexhi* strand of Albanian poetry is explained in Chapter Four.

[26]A. L. Lloyd, "Albanian Folk Song," *Folk Music Journal*, vol. 1, 1968, 216.

[27]Kolë Gurashi and Gjush Sheldija, "Ahengu Shkodran" (The Shkodran Aheng); *Shkodra Yearbook 1961*: 210.

[28]Swire writes: "If the 'unbelievers' embraced Islam, their lives, property, and families were secure, and thenceforward they became part of the Moslem community, by which they had been conquered, enjoyed its privileges, and lived in terms of equality with the conquerors. If on the other hand they elected to remain 'unbelievers', the payment or poll-tax ensured religious liberty and personal safety up to a point, but they assumed the inferior status of subjects without technical citizenship or privileges." J. Swire, *Albania, the Rise of a Kingdom* (London, Williams and Norgate, 1929), 32.

Chapter Three

Performers and Performance

Progress in the 1930s

In the 1930s, education in particular went through a significant period of transformation; all of it was nationalized and the dialect of Elbasan, intermediate between the Geg and the Tosk speech, was adopted as standard Albanian. Priority was given to the education of girls; this became indispensable in a predominantly Muslim society. Although many Albanian families had radio sets before 1938, Bari was still the only station broadcasting news in Albanian, and Albania was the only European country without an international telephone service. By 1938 a state radio station was installed outside Tirana with a studio in the Town Hall, which was inaugurated by King Zogu on 28 November, for news, short talks on public activities and problems, and music. On the same inaugural day, along with other music broadcasts, there were two programs featuring the art singers of the 1930s: one with the soprano Filçe (Truja) conducting the choir of the Women's Institute "Queen Mother" and the other with urban songs performed by Tefta Tashko, Marie Paluca, Lola Aleksi and Tonin Guraziu. From February 1939, there were two daily broadcasts, longer programs on Sundays and music broadcasts especially for Albanians abroad, with connections through Brindisi, Zagreb and Vienna. Music programs for abroad (the United States and Egypt), with selections from the operatic repertoire or urban lyric songs, were usually broadcast live in the early mornings (3:15, 5:30 or 8:15). According to a correspondence, the singers did not seem to complain about these timing arrangements; on the contrary, they appreciated any new opportunity which would bring them income.

After the Italian occupation in 1939, efforts were made only to maintain technical and professional schools. As far as studies abroad were concerned, Albanians were only allowed to go to Italian universities. However, during the occupation, a full symphony orchestra was set up in Tirana whose members were Italian musicians serving in the army. Some of these musicians, including instrumentalists such as the

pianist Ettore, the cellists Caletti and Baldovino and the violinist and conductor Rampi, remained in Albania after the capitulation of Italy and even after 1945, working together with Albanian musicians in the newly organized Radio Orchestra.

The Emergence of the AULS

When urban songs began to enter the classical repertories, the pioneers of the vocal art in Albania skillfully tried to develop them into urban *lyric* songs, by bringing to them new forms and shapes. Using the urban singer's repertoire which belonged to his or her personal world, enriching it and elaborating it into a public declamation by soprano, tenor and baritone voices, these professionally trained singers tried to avoid the sort of modification which could mar the process of re-creation. Thus, these songs were given aesthetic interpretations by the sense of proportion, skill of phrasing and artistic logic of the professionally trained singers who performed them. The song's range was enlarged and the articulation of the "instrumental" ornamental passages benefited from the trained voices. AULS adopted from art singing had the facility to produce a more elegant melodic line. In other words, transmission of urban songs would not have been revitalized without the addition of another performing factor, that of art singing expression. The process which created this genre in the 1930s continued in later decades with added interest and commitment from the singer as well as from the creator (see *Conclusion*). As the urban lyric song evolved, not only did physical participation increase, but the creative side and the quality of interpretation improved greatly. If at the beginning of the 1930s only the first steps had been made towards establishing the character of the urban lyric song, by the end of the same decade remarkable events had taken place in Italy, such as the *Fiera del Levante* (Manifestazione Albanese) in 1937 (in Bari), and the *Maggio Fiorentino* (in Florence) in 1939.[1]

The Artistes

Almost all the artistes were born or brought up abroad in environments entirely different from those of their heritage, following different norms of behavior and, of course, speaking different foreign languages. They

had also encountered different singing methods and styles in the conservatories of Rome, Graz, Paris, Milan and other places (see a broader section below on *Profiles of the Singers*), and sometimes had different conceptions of singing skill. Most of them only met each other for the first time in their lives in Albania. The dedication and effort to keep alive the musical activity of the towns and also their standard of skill and artistic training leads one to ask why these singers, after graduating from their conservatories, returned to Albania, where in the 1930s there was no opera and no tradition of listening to classical music or attending recitals, where, in other words, no real audience of classical music lovers existed. Some of them were even offered good opportunities to develop their careers in the countries where they had studied, or elsewhere. However, they decided to continue their professional musical life in Albania, to work together and collaborate in a country where little expectation of developing their art was counted upon. It is true that they had families and relatives living in Albania, but for an art singer, after such excellent training in Europe, a return to Albania could have meant the end of his or her musical achievement.

Vocal Performance

The Traditional Singing of the AUS around the 1930s

Regrettably I have not been able to trace any examples of the traditional interpretations of Albanian urban songs (AUS) of the 1930s or of an earlier period.[2] However, although for the purposes of research and documentation this might be considered a drawback, in reality the tradition of oral and amateur urban singing continued into the second half of the twentieth century, as a natural process, without substantial changes. Nevertheless, the absence of recordings of at least some of the original urban traditional songs is to be taken into account, since examination of the process of transformation of the structure, scope, ornamentation, *cadenzas*, *tempi* and sometimes even the modes of these songs will not be possible. But again, although this cannot be illustrated by recordings, the art singers adapted certain expressive devices from the urban traditional singers to their style of lyric singing; we may safely infer this because the tradition survives practically unaltered to the present day.

However, there are, fortunately, a sufficient number of recordings, printed music, articles and reviews of the art singers' performances of the urban songs to provide evidence of the results of their adaptations of AUS.

The traditional urban songs and, to a lesser degree, the folk songs by which the urban lyric songs were inspired, were consolidated in balance, phrasing and even form during a long and natural process of interpretation. The traditional urban songs have their own laws governing structure, melodic phrasing and rhythmic pace; as a rule, they are characterized by the evenness of their phrasing, although some singers extend their phrases and others break up the vocal line. Kalemi states: "The artiste [Kraja] sang as the defenders of tradition wanted and used themselves to sing, i.e., by remaining faithful to the melody and the style of singing, such as breaking words in the middle or interrupting the breathing in midphrase."[3] The use of "broken words" (Alb. *këputje fjalësh*) or "interruption of the breathing in midphrase," known as habits of singers of the traditional urban song, can be heard in more than one way among this category of singers. Of course a habit can develop into a tradition, but it is by the quality of realization that the degree of achievement is judged. In my investigation of traditional urban songs, the two devices mentioned above are shown to be only inflections of a phrase (like other idiomatic inflections, such as embellishments, slides and trills) which beautify the song as a whole. Regarding the interruption of the breathing in midphrase, in particular, the really talented singers use this expressive device as part of the continuity of the structural design, whereas other singers appear to introduce improper breaks by singing unevenly rather than keeping the balance of the phrasing. It should be said that, in central and north Albania in particular (less so in the south), the traditional urban singing still reflects the Levantine mentality of the majority of the people. In spite of their religious background, whether Muslim or Christian, and their way of singing, and in spite of the modal specifics on which the songs were built, whether on southwestern Balkan or *makam* practices, a strong Middle Eastern influence is evident. Even in the present day it is not difficult to detect signs of this tendency. This was, and still is, closely connected with the individual mentality of the singer and his or her education and background, but also regional inheritance. Çabej, considering the foreign influences in traditional Albanian culture, wrote:

> The Turco-Oriental influence in the Balkan peninsula was concentrated from the beginning mainly in the towns and from there it gradually expanded to encompass the countryside as well. The Turkish influence was an urban influence. It was expressed in everyday social and domestic life and also in rites, customs, language and traditional urban music. These aspects of Turkish influence go hand–in–hand with each other, one speaks for the other; the Oriental tunes are, at the same time, a measure of the Turkish influence in general. To listen, during the summer, to the songs which are sung in any town of Central Albania, is sufficient to experience all their Oriental enchantment.[4]

It is a fact that the interpretation of urban songs from north Albania, particularly those of *aheng*, using all sorts of "natural" intervals (those that fall somewhere between a half and a whole tone) and specific characteristics of *makam* scales, has a distinctly Middle Eastern origin. The use of these "unconscious inflections" led the traditional singers to give the urban songs, according to their mood, a slight or more marked Middle Eastern flavor. The traditional manner of interpretation of the AUS from central Albania distinguishes them from their northern or southern neighbors by a sort of nasal and guttural intonation and also by the use of their own distinctive, local and idiomatic sonority. However, the urban songs of north and central Albania share many features, since they have a common "ethos." The traditional and amateur interpretation of the *regional* songs of southern Albania, which partly influenced the southern urban songs, differs notably from that of the northern regions; there also tend to be marked ornamental embellishments of the melodic line, but those characteristics, such as slides (*portamenti*), grace notes and open vowel sounds, can be heard to be quite distinct from the "ethical" and "musical dialect" of their northern counterparts.

The Albanian traditional urban songs of the second half of the nineteenth century and the first half of the twentieth century, although inspired by particular events, became very much part of wedding celebrations and other kinds of festivities once they became known in the community. The only exceptions to this rule are some of the Korçare urban songs which, although they were probably not created for concert performance, through their structure, logic and sentiment should be classified as concert or drawing-room songs. The latter songs, as far as I can tell, arrived "mysteriously" in the 1930s, and their relationship to

traditional Korçare urban singing is also unknown. However, more is known about the origins of the interpretations of the urban songs of Shkodra, Elbasan and Berat.

The Styles of Singing of the AULS in the 1930s

The research methodology of this chapter has to do with the approach and the attitude of the art singer towards the urban lyric song in general. An attempt will be made to evoke that process which lies at the heart of all creative performance, improvisation and musical regeneration within Albanian traditional urban songs at whatever level they are found. There are many details of phrasing and technique common to both art songs and urban lyric songs; these may be seen, for instance, in the way Pavarotti sings a Neapolitan song, and in the use made of the same principles by an Albanian art singer in an Albanian lyric song. The preferred vocal tone of most Albanian urban lyric songs requires smooth and refined voice production. Such songs are passionate, sometimes thoughtful and sometimes cheerful, and their sensitivity depends on the individuality and attitude of the singer's reading.

In the course of this chapter, the analysis of interpretation will be based on the existing recordings. A very important factor to be stressed is that all the recorded songs which are analyzed as oral traditional urban songs (first mode of transmission), were in fact issued much later than the urban lyric songs listed in the discography of the 1930s or the tapes of the 1940s onwards (second mode of transmission); thus, the chronology of the analytical approach will be reversed, i.e., by taking the first mode of oral transmission as the tradition and following with the AULS (the second mode of transmission) as a transformation into a stylized urban song. The latter, with the recordings made by the singers of the 1930s, is the main source of information for this study. In spite of the technical quality of the 78 rpm recordings of the 1930s and '40s which is typical of that period, and some other tape recordings which were made in the 1940s and '50s, which are again of poor technical quality, the examples of the songs they represent are a priceless document of the singers' interpretative concepts. Another aspect which should be pointed out is that all these recordings were made in haste and not always when the singers' voices were at their best. A valuable set of about 300 urban lyric songs was made by Kraja in Albania. The

majority of these songs are accompanied by piano, chiefly by Lola Gjoka, but others are accompanied by an *orkestrina* (instrumental ensemble), or even a symphony orchestra (see *Catalog of Recordings*, "AULS Recorded by Marie Kraja"). The first recordings of urban lyric songs were actually made in the 1930s. In 1937 and 1942 Tefta Tashko-Koço recorded for the Columbia Recording Company in Italy forty-five of these songs with orchestral accompaniment, as well as classical arias. Twelve songs are now missing from the set. Her husband, Kristo Koço, recorded two songs. In 1942, Kristaq Antoniu recorded for Columbia sixteen urban lyric songs, eight of which are accompanied on the piano by Pjetër Dungu and seven by an orchestra conducted by him; in one song, a lullaby from Kosova (*Këngë djepi* or *nina-nana*), the piano accompanist is Casé. The recordings made by Mihal Ciko belong to the period 1942–1944, but his main singing career belonged to the 1930s. The pianists who accompanied him in the recordings of urban songs were the Italian Mario Ettore[5] and the Albanians Guraziu and Gjoka. I possess seven of Ciko's recordings of urban lyric songs. Truja's recordings of the urban songs (probably five in all) extended over a longer period of time and were accompanied by piano, always with the same accompanist, the devoted Gjoka. In the early 1940s, there were reviews in the Albanian local papers of performances of AULS by other lyric singers, such as Merita Sokoli, Vitoria Xhaçka, Behije Çela, Bardhyle Nasse and one or two others, who because of the postwar political climate, have almost never been named as the performers of the urban song of that period. This work, alas, does not cover their contribution because their activity only started in the 1940s, when some of them were about to study or were still studying to become art singers.

As was noted in Chapter Two, urban songs were not written down (with the exception of some of those from Shkodra and, of course, the songs of the art composers), but were part of an enduring oral tradition. The essential features that made them recognizable as regional or as typical of individual traditional singers' styles, were aural. It was the task of the art singers of the 1930s to learn these indications either from the urban singers or from the local composer–arrangers. The next stage for the art singers, after deciphering the rudiments of the musical patterns, would have been to incorporate these models into their individual musical styles with care and accuracy. Whatever the origin of the urban song, whether Ottoman or southwest Balkan, as sung by the lyric sing-

ers of the 1930s it was conceived and established, on the whole, as a Western vocal and instrumental product. As an art performance, it was the interpreter's presentation which came to be regarded as the work itself. That is why there was more than one way of approaching a song, with different singers holding different views. Their personal concepts and feelings expressed in the song make it possible to identify three marked interpretative approaches: (*a*) the *traditionalist* approach: *chamber music* style, demonstrating the song's oral tradition origins; (*b*) the *operatic* approach: *arioso* style, closely following the understanding of the score; (*c*) the *melodramatic* approach: *declamatory* style, conveying a thespian image to the song. The creation of these new types and models of urban lyric songs was based on a fairly good level of professionalism on the part of both arrangers and singers. The line between art and kitsch would have been crossed easily, if the members of the AULS had not borne in mind that the song had to retain its basic Albanian nature; this essential quality was most of the time preserved, not only because its seeds were sown and fertilized in Albanian soil, but also because the arrangers and singers took care to maintain it. Every move to liberate the song from its excesses, either from heavy Orientalisms or other influences from Albania's surrounding neighbors, was accomplished with professional responsibility and knowledge. It would not be correct to say that the distinctions among these three styles were regarded as rigid by the performers.

Each of the singers discussed below displayed first of all individuality, temperament, intelligence, and what Plunket Greene would have termed *equipment*.[6] They (the singers) also represented the area in which their parents were born and the different music schools, conservatories or academies where they had studied (see below). Undoubtedly, the individuality of these singers was their greatest asset, and it was this individuality that defined the main characteristics of these three different approaches. However, the song itself and traditional singing also influenced the art singers of the 1930s. The latter were aware (to a certain degree) of the traditional singing styles, but they also prepared to defend their own interpretations of, for example, *aheng* type songs. When examining the interpreters' intentions I have relied on a variety of sources: personal interviews with Kraja and Truja in the 1980s and '90s, occasional conversations with Antoniu and Ciko in the 1970s and '80s, the opinions of music colleagues and music lovers,

contemporary criticism and above all the singers' personal approach to the interpretation of these songs. It is purely by coincidence that the interpretation of the Albanian urban lyric song (AULS) is represented by just one singer from the north of Albania, Marie Kraja, but by as many as five from the south: Ciko, Antoniu, Truja, Tashko-Koço, and Kristo Koço. However, this coincidence makes very significant the fact that only Kraja was inclined to the traditional approach, using embellishment and modal elements of both traditional and art music. These elements, plus her natural vocal timbre and a style of delivery adorned with a "mosaic of tones" (as her voice was described by contemporary music critics), are the essential ways in which she differed from her colleagues of the south. When singing the *Shkodrane* urban songs, she preferred to employ quarter-tone trills[7] and appoggiaturas; see the analysis of her interpretation, Example 25A.

Spiro Kalemi writes:

> Purely by intuition, she [Marie] feels the right measure of how much and where these inflections should be used. Often, she transforms the grace notes and mordents into subtle nuances, which in many cases help to make up for the broken words and also the interruption of the breathing right in the middle of the musical phrase, a peculiarity that so often occurs in the singing tradition of the [Albanian] urban folk song.[8]

Other singers, such as Tashko-Koço and Antoniu, were also inclined to make the song sound Albanian and, to a certain degree, local. However, they also aimed to bring out the flavor of the song as a whole, according to the structural principles of art song. Their wish was to reveal the musical mood of each particular song rather than to try to enter into a labyrinth of local idioms from which they would have found it difficult to escape. The essence of musical expression for them was the *cantabile* utterance; they could easily sacrifice traditional idioms of interpretation for the vitality of the voice, quality of *legato* singing, phrasings culminating in passionate climaxes, and intrinsic rhythm. "Thus it is the musical line, above all, that the singer must serve and respect. There can be no question of sacrificing it for the benefit of the words."[9] In considering the approaches and styles of each individual singer, his or her sense of musicianship and personality will also be taken into account.

The Traditionalist Approach

Marie Kraja was devotedly attached to the traditionalist approach and "mood." Dozens of trained singers of younger generations followed her route. The essence of this style was the imitation of the unsophisticated urban folk singers' delivery; *broken words*, for instance, were a typical feature of the Albanian urban songs (see the analysis of the Example 7A recording, sung by Hafizi). This manner of expression was remarkably well assimilated by regional singers and was transmitted as their own creation, producing an emphatic and passionate communication with the listener. The various embellishments such as *tremolos*, trills, *vibrato* and other decorations (in which Kraja showed an enormous interest), were used as part of the enrichment of the vocal and instrumental melodic lines. Kraja believed "the embellishments are present within the urban tune itself and the singer should unveil them."[10] The inflection of flattened intervals (around quarter tones), even though not corresponding precisely to any specific *makam* inflection or typical southwestern Balkan mode, was an integral part of the melodic articulation of the urban song. According to Kalemi, Kraja showed a great interest in the instruments that made up the ensemble which accompanied the urban song and particularly in the violin. Since the embellishments used by this instrument are associated with those of the soprano voice (the *vibrato* and trill), Kraja observed that the violin's (*qemane's*) importance in the ensemble lay not merely in leading the melody or the whole instrumental group, but also in the expressiveness of its playing and its ability to imitate the human voice (especially the soprano voice with its elaborated nuances punctuated by breaths and silences). Conversely, the violin itself was a point of reference or a model to imitate for the art singers, because of its traditional patterns of playing.

The Operatic Approach

Judging by the recordings of Albanian urban lyric songs (AULS) made in Italy before and during World War II, Tefta Tashko-Koço can be said to have been an exponent of the operatic approach. The urban lyric song was conceived by her, generally, as an aria or arioso, and her main aim was to achieve that melodic inspiration which would create the

sound image and musical rhythm of the song. Modal inflections, embellishments and coloring, typical of traditional oral practice, played only a minor role in this style; it was the continuity of the vocal line with a measured value of sound and color which was of particular importance. Breaks in words (the splitting of words), breaths taken midphrase or emphatic gaps were all used as expressive devices in the traditionalist approach; in the operatic approach, they were treated according to the demands of art singing. The literary text was sometimes sacrificed to the demands of the length of the vocal line. However, the image of the poem or the word was transfigured into the image of a musical phrase, and the musical expression was generated by the internal impulse of the singer's feelings. This class of singer brings his or her own concept of the song into line with the urban composer's, while preserving his or her own aesthetic principles and his or her own personality. But the step from realization to success is only made if the art singer using the operatic approach sincerely tries to express the urban composer's intentions. In the last fifty years there has been much (mainly private) discussion about the direction that the song should have followed during this period. The operatic approach has often been viewed, by those who favor the traditional treatment, as a deviation from the urban composer's intentions. However, to judge by the performances of the art singers who chose this approach, their interpretations were carefully prepared and minutely worked out according to their aesthetic views. Again, in their opinion, the true beauty and value of the singing lies in a blend of traditional urban interpretation and performance by trained singers.

The Melodramatic Approach

Although this approach did not develop along the same lines as the first two, its distinctive feature of invoking vivid images and characters makes it possible for it to be presented as an independent approach. Kristaq Antoniu is a fine example of this style. The essence of his approach consists in creating an atmosphere and suggesting a drama. The articulation of the poetic text and the contrasting impressions of the narrative modulate from one musical mood to another; from a recitative expression to a bel canto line. The song thus represents, on the one hand, the quality of *legato* singing and, on the other, the preservation of modulations and stresses in the sung text, with rhythmic subtleties that

are found in a good spoken monologue. Antoniu, being an experienced film actor, created his own patterns of declamatory singing, his own verbal melody, his own prototypes of *ad lib.* introductions to the songs and his own lineament of sound and rhythm, revealing his sensitivity to the music and words. Of course, there are no absolute distinctions between these three approaches, particularly between the last two, and some overlap is inevitable. What counted in the end was not just the Albanian art singer's own conception of the song, but, above all, his or her musicianship and personal interpretation.

Profiles of the Singers

In fact, there were more singers and other artistes who took part in the artistic life of the 1930s, and they were no less talented than the ones mentioned here, but their appearance on the Albanian concert stage did not last long (see *Other Artistes around the 1930s*).

Marie (Paluca) Kraja,[11] soprano, was born in 1911 in Zara (Dalmatia, now Croatia), where an Albanian minority has lived since the first half of the eighteenth century. When her family moved to Shkodra, while she was still a child, she came into contact with the local tunes, especially with the wedding songs and love songs which are very characteristic of the town. She already knew many of the regional urban tunes before she left Albania for Austria to study singing, first at a secondary music school then at the Graz Conservatoire of Music (1929–1934). Returning to Albania in 1934, she worked initially as a teacher at the "Donika Kastrioti" gymnasium in Shkodra, then at the Women's Institute "Nana Mbretneshë" (Queen Mother) in Tirana. Once settled in Tirana she found more opportunities for work, more chances to introduce new ideas and to realize them. Coming from an art singing school, her technique and repertoire reflected the Austrian style of interpretation; she sang *Lied* in the German way. She had learned to observe the scrupulous accuracy, the precision, the phrasing and—something that she considered extremely important—the sonority and the rhythm of the words. Kraja later spoke frequently about "the melodic inspiration that comes from the sonority and rhythm of the literary phrase." The Albanian urban song for Kraja was not something distant from her cultural origins as it was, for example, for Tashko-Koço. Kraja's rich

background of understanding urban songs helped her to have clearer views on how she could use them in her repertoire. Kraja's models of interpretation are inimitable and unique in their sincerity and ingenuity.

She recorded about 300 urban lyric songs. Her opinion that "the urban song must not remain only in the mouths of singers dressed in folk costumes and *fez*, but it needs to put on the modern dress of our time"[12] is significant. She perceived the lyric urban song as a creative genre inspired by the urban composer's unrestricted vision, or rather by the sound that must seem to rise spontaneously from the singer's lips. "I really feel captivated when I perform and this affection conveys itself to the listener. This is the way in which I have sung the urban song."[13] She and the pianist Lola Gjoka worked strongly together to adapt and shape songs that had previously been sung only by local, untutored urban singers. The new versions of the songs they created still survive as expressive examples of their collaboration. Two outstanding occasions in the 1930s marked their fruitful collaboration; the first was the concert organized in the summer of 1938 to enable the baritone Kristo Koço to carry on with his singing studies,[14] and the second was in March 1939, a program consisting entirely of urban songs. These two occasions showed the singers' persistence in perfecting and enriching the interpretation of the AULS. During her long artistic life, Kraja was praised by many critics who valued her as a dedicated artist with strong aesthetic and ethical principles. The following is taken from a review written in 1939 in which is described the atmosphere of the 1930s, where Kraja is seen through the eyes of a critic of that period:

> What makes me happy is that she has begun to sing her favorite songs. She chooses songs, even those of *aheng* type, whose words do not affront your ears, because Marie selects the clean ones, and the sound of those words in her mouth becomes art; that is why it makes you feel happy. . . . The classical pieces she sings absolutely beautifully, but this is not the point, because on the radio I can find other colleagues of hers singing the same arias. Yes, for a variation this is all right, and we can be proud that we have an Albanian artist who can sing this repertoire, but, fundamentally Marie's greatest art is and will remain throughout, the Albanian song.[15]

There was another wonderful appraisal of another concert, expressed this time by Nebil Çika:

> But the Albanian songs sung by Marie Paluca are a wonder. Is it because of the well-known conservatism of Shkodra, or because in her veins the blood of Albanian patriotism boils powerfully, an ancestral inheritance nurtured by Mr. Ndue Paluca? Marie Paluca, although her art was learnt in Austria, has remained thoroughly Albanian. When Marie Paluca sings in Albanian, a deep Albanian selfishness captures me, I feel an ardent patriotism beating in my veins. I forget everything and I feel fortunate that I am Albanian.[16]

In Chapter Six where the interpretations of various songs are analyzed, Kraja's contribution is of special importance.

Tefta Tashko-Koço[17] (1910–1947), soprano, was born in Fayoum, Egypt, where her parents had emigrated at the end of the nineteenth century. She was brought up with very little knowledge of Albanian urban song. In 1921 the family moved to Korça, and in 1927 Tashko (her family name) left for France to learn singing at the Montpellier Conservatoire. From 1932 to 1936 she studied singing at the Paris Conservatoire under André Gresse, *Déclamation lyrique* with Salignac and *Maintien et Art mimique* with G. Wague. When she returned to Albania permanently in 1936, in addition to concert programs of operatic and chamber music, she dedicated a great deal of time and effort to learning and performing the Albanian urban lyric songs. Her first opportunity to record songs in Albanian came when she was invited by a singing group from Himara (south Albania) to join them in Paris for recording sessions. She was only nineteen when she recorded with members of this folk group some popular music in the style of the postromantic songs of the 1920s, arranged by her compatriot Neço Muko. Two recordings were made for Pathé in France, in 1929 and in 1930. A second opportunity occurred in 1937 when she recorded for Columbia in Italy five classical pieces[18] and just three urban songs: "May You Flowers Blossom" (*Çelni ju moj lule*), "The North Wind" (*Fryn veriu*) and "When the Husband Comes Home from the Dairy" (*Kur më vjen burri nga stani*). The third and most productive occasion was in 1942, when Tashko-Koço (the name after her marriage in 1940) recorded forty-two Albanian urban lyric songs. To achieve this she had to dedicate a great deal of energy to learning not only the songs but also their regional patterns, which were specific to each song.

It is important to point out that she had not the same advantages as Kraja had, for instance, of knowing from childhood the local songs of

Shkodra. However, the result was outstanding. Most of her recordings of urban lyric songs still exist, and they have been broadcast and converted into commercial cassettes. This is the first ever review of Tashko in her country, written by *Pika* (pseudonym):

> The first singing appearance of Miss Tefta Tashko here in Korça was thoroughly triumphant. . . . The audience of Korça was impressed right from the first piece by her appearance in the middle of the stage, like a nymph from a Scandinavian fairy tale. It was taken *d'assaut* and the enthusiasm continued to grow . . . the coquette arias from the light operettas *Le cœur et la main* . . . and *Les Cloches de Corneville*. . . the great arias from *Madame Butterfy*, *Traviata* . . . and *Le Barbier de Seville*, which was sung as an *encore*, all these were *pierre de touche* of the singer's art.[19]

With the advantage of her art singing, she aimed to refine the Albanian urban lyric song, more or less in the style of the Neapolitan song, while attempting to retain its national essence.

> Particularly acclaimed were the two Albanian pieces, *There Were Two Sisters-in-Law* (Ishin dy kunata moj Zonjë), and the frail and caressing song, *The Stream of Our Village* (Kroj i fshatit tonë) with delicately inspiring words by L. Poradeci; Miss Tefta Tashko was many times invited to encore the pieces. She was presented with flowers by her colleagues Filçe and Paluca and by many music lovers who rushed onto the stage to congratulate our artist.[20]

> She gave such beautiful expression to the Albanian pieces that the audience, which is used to hearing them in a primitive form, was delighted, and this was obvious from the frequent repeats of the encores.[21]

In the review "The Concert of the Day Before Yesterday," the emphasis of the critics falls on the urban songs: "Miss Tashko skillfully and delightfully sang those songs which made the audience burst into applause and was requested to repeat almost all of them. But the climax came with the last song "Talk and Laugh o You Bright Eyed Girl" (*Fol e qesh moj sy larushe*), with words by Mr. Milto Gurra and music by K. Kono. This was repeated amid a great enthusiasm and in this mood the whole concert ended."[22] Tefta was also esteemed by foreign critics: "Tefta Koço is a lyric soprano with a superb training, a voice with clear

and bright color and a clean crystalline intonation . . . With an excellent vocal technique, controlled gestures, tasteful phrasing, Tefta Koço's vocal and artistic talents were displayed discreetly, but convincingly, throughout her delicate and expressive portrayal of her role [Mimi]."[23]

Kristaq Antoniu[24] (1907–1979), tenor, started to learn Albanian urban songs from his mother while she was teaching him the Albanian language. He was born in Bucharest, Romania, where his family had emigrated at the beginning of the twentieth century. From an early age he had shown his talent for the stage. He was a handsome boy with a pleasant and strong voice. After finishing his schooling in Bucharest in 1924, he studied at the *Mimodramatic School* and also learned professional singing with Mihailescu Toscani, a teacher of Albanian descent. During the period 1924–1932 he was very active in films. He played in the eleven well-known Romanian films of the time and in the last four, he played the main roles: "Iancu Jiano," "Mayor Murra," "Hajducii" and "Ciocoti."[25] The highest praise was given by the professional critics to his extraordinary interpretations. During this period he also sang from time to time. While first tenor at the Alhambra Theatre in Bucharest in the 1930s, Antoniu gave many concerts around Europe. His repertoire included songs and romances mainly by Romanian composers, most of which were recorded on disc for the "Cristal" and "Columbia" companies. At the beginning of 1939 Antoniu was invited by Radio Tirana to work temporarily with them and he decided to remain permanently in Albania. In 1942 he went to Italy for a six-month course of study and at the end of it he made his debut in Bologna as Turridu (*Cavalleria Rusticana*). Immediately after his return to Albania, he took part in a joint Italo-Albanian concert with Tefta Tashko-Koço and Kristo Koço. During his stay in Italy (1942), Antoniu recorded sixteen lyric urban songs for the "Columbia" discography society (a full catalog of his records made before and during the war is given at the end of the work). Other recordings on tape which are included in a postwar catalog were made, not only in Albania, but also in Yugoslavia, Bulgaria, Hungary and Czechoslovakia. This postwar period is not included in this study. Antoniu's interpretative skill, which was applied not only to the music but also very much to the text, brought a new feature to Albanian urban song. Antoniu was praised both in Romania and Albania (both before and after the Second World War) for his extraordinary vocal qualities and his imaginative interpretations. A fragment

of the review from one of his first concerts in Korça asserts: "The melodious voice of the Korça singer sounded as a new note in the people's ears, a note which filled them with enthusiasm in the classical pieces and with pride in the popular national pieces."[26] Another review, of 23 September 1933, states:

> The program comprised modern classical pieces and particularly national popular songs . . . we, therefore, must be proud that our people have begun to enjoy and show their great appreciation of that music which has emerged from his heart and aspirations by calling for and applauding the encores. . . . The audience of Korça was impatiently waiting for the first appearance of Mr. Kristaq Antoniu, one of the Albanian Youth of the Colony of Bucharest, so that it could enjoy his art. Mr. Antoniu, who has just started his singing course, through the interpretation of this program showed us that he has a *spinto-liric*, tenor voice with a well-controlled volume and a velvet tone, and he masterfully passes from one register to the other with incontestable facility. The emanation of his agreeable and melodious voice, particularly when he moved with the greatest ease from a fortissimo to a pianissimo, attracted attention to his vocal ability; these qualities convinced us that in a short time Antoniu will be able to honor us abroad. It is worth stressing that apart from these qualities, he also possesses acting ability, which plays a role in the interpretation of the songs. His pieces were from the operas *Cavalleria Rusticana* (Mascagni), *Martha* (Flotow) translated into Albanian, *Pescatori di Perle* (Bizet), *I Pagliacci* (Leoncavallo), two Neapolitan canzonettas, several light romances and melodies of different authors translated into Albanian in an elegant style, and also the popular songs *Bilbil, o i mjeri bilbil* [Nightingale, You Poor Nightingale], *Çelni ju lule çelni* [May You Flowers Blossom] and *As aman o syr'i zi* [O That Dark Eye]; the latter songs were characterized by their tasteful and refined melodies and their smooth harmony. All the pieces were greeted with a hail of applause, particularly the Albanian ones, which were encored over and over again.[27]

Jorgjie (Filçe) Truja[28] (1909–1994), soprano, was born in Korça. After finishing at the Ecole Normale in her native town, she studied at the Santa Cecilia Conservatory in Rome, from which she graduated under the guidance of Professor Pio di Pietro. While a student, she gave many concerts in her own country during her vacations. Particularly significant was her participation in the concerts of the Albanian Women's Society in 1928, in the festivities of the Ecole Normale in 1928–1929 and in the celebration of the Children's Home in 1929. This is how the

critic depicted Filçe's singing in 1929:

> Amongst other pieces, the Albanian soprano sang the songs *Mattino d'Aprile* and *L'ultima Canzone.* Her voice was very clear and throughout her interpretation she showed no sign of fatigue. Listening to her for the first time, it can be clearly heard that she was taught with much skill and care. She has an undulating voice which gives the ear that feeling which the hand and the face can experience from touching silk or velvet. Miss Filçe has a precious larynx.[29]

Other memorable artistic events of the year 1930 were the inauguration of the monument of Themistokli Gërmenji, the first artistic festival in the Cinema National and the festivities of the *Skënderbeu* Society. The inauguration of the Albanian Red Cross was the main event in 1932. Four Albanian artists took part in it: Jorgjie Filçe (soprano), Lola Aleksi (piano), Llambi Turtulli (tenor) and Thoma Bezhani (violin). Particularly admired and applauded was Miss Filçe, who, as the critic wrote "has touched the peak, exceeded every expectation and is being elevated to the first rank of singers." The same review continues: "Miss Filçe is in herself a harmony, something which is born for the art, predestined for the art."[30] Marie Kraja was the second soprano to return to her country in the 1930s, and one of the memorable concerts of the year 1934 was that of Truja, Kraja and Lola Gjoka. The same was repeated with Tashko-Koço a year after during the Official Festivities in 1935. Two other major festivals, not only for Truja but for the whole group of Albanian artists, were the Albanian Exhibition (*Fiera del Levante*) held in Bari, Italy, in 1937 and the *Maggio Fiorentino* in Florence in 1939. Truja's career lasted, with long gaps in between, until the late 1980s. In the 1970s, Truja also became an opera producer. The following excerpts taken from the concert reviews of the 1930s will, to a certain degree, fill the gaps in her biography.

> Miss Gjeorgjia Filçe showed us yesterday that in the soul of the music teacher of the "Queen Mother" Institute, is still hidden the talent and the passion of the artist which is waiting to disclose itself at the first possible opportunity. Although it is some time since she has left the stage and discontinued her voice training, Gjorgjia Filçe has remained an accomplished singer with a distinctive style and talent. She touched yesterday both the middle and top notes without any effort and in a correct way. The audience which was glad to hear her applauded her enthusiastically.[31]

> She is a very young soprano who knows how to overcome with elegance and an accurate style the difficulties of the vocal range, and in the top notes in particular she displays herself as a powerful soprano.[32]

Mihal Ciko (1900–1986), baritone, emigrated at the age of four with his family to Bucharest, Romania. He was brought up in the milieu of the Albanian colony in Bucharest, among distinguished Albanian intellectuals such as the poet Asdreni, the writer V. Eftimiu, the tenor Mihailescu-Toscani, and others. Ciko sang and later conducted the choir of the artistic society *Lyra*, founded in Korça, in 1916. In 1920 the society of "Fine Arts" was founded in Korça and Ciko became their choir-master and theatre producer. In 1922 he went to Italy to study singing at the "Giuseppe Verdi" Conservatory in Milan. After graduating from the conservatory in 1927, he decided to continue his career as an opera singer in both Italy and Romania (Cluj), a period which lasted until his final return to Albania in 1942. Nevertheless, between 1927 and 1942 he occasionally returned for brief periods to Albania to contact his people or to take part in a concert.

Although Ciko was not living in Albania during the 1930s, he retained his interest in the urban song. In 1924, it is said that, while taking part in an international competition of popular (urban) song organized in Milan, Ciko sang "Nightingale, You Poor Nightingale" (*Bilbil o i mjeri bilbil)* and "May You Flowers Blossom" (*Çelni ju moj lule*) and was awarded first prize. After 1942, when he was established in Albania, Ciko and his compatriot Antoniu, with whom he collaborated closely, included in their concerts not only classical pieces, but also Albanian urban songs. An exemplary concert of this kind was that given in Durrës, in 1942, together with Antoniu and the Italian bass O. di Marzo; apart from "Sogno" by Tosti, "Credo" from Verdi's *Otello* and the duet "Suoni la tromba" from Bellini's *I Puritani*, Ciko also included two Albanian urban songs, "O You Lovely Flowering Rose" (*As aman-o trëndafili çelës)* and "O That Dark Eye" (*As aman o syr'i zi-e*). In the concert review of the period it was stressed that "for the first time, in Durrës, the beautiful Albanian songs were performed to the accompaniment of a true and proper orchestra. . . . Then, the well-known Albanian artiste and *beniamino del publico*, the tenor Kristaq Antoniu appeared, who sang various Italian romances and Albanian

urban songs, alternating with the baritone Michele Tziko, another sympathetic and notable personality among Albanian artistes."[33]

In the commemorative speech on the occasion of Ciko's eighty-fifth birthday, it was asserted: "In the interpretation of the popular [urban] song he preserved with fanaticism the original sound, the simplicity and the beauty which they have, by treating them as concert pieces. To that lyricism which is felt in these songs, the baritone tone of his voice frequently gave an epic-dramatic character which was rarely heard among other singers, particularly those of his generation."[34]

Kristaq Koço (1912–1949), baritone, was brought up in Bucharest, Romania, and went to Albania in 1937. Although he had taken some singing lessons in Bucharest, Koço's aspiration was to carry on with his studies in Italy. The funds raised from a concert in June 1938, featuring Koço, Marie (Paluca) Kraja and Lola (Aleksi) Gjoka, made it possible for him to continue studies at the Conservatorio "G. Frescobaldi" in Milan. In 1942, Koço and his wife, Tefta Tashko-Koço, went to Milan to record Albanian urban lyric songs, but because of his illness he could record only two urban songs. People who remember him say that he had a very powerful baritone voice. Most of the accounts of his interpretations remark on this more than on anything else:

> The student Kristaq Koço, although only in the early stages of his musical training, demonstrated last night that he is equipped by nature not only with a voice of rare volume but also with much talent and determination. He made a splendid debut. From the first song he was received with great enthusiasm by the audience. The people came to hear a student but found themselves in front of an artist. With this talent, with the rare gifts which nature has given him, he will one day become famous, if only he can find the support which he lacks in order to finish his studies. This is the opinion of his teachers at the conservatoire, of our own and of foreign artists who have heard and assessed him, and this was the opinion of our audience that was present at "Gloria" or listened to the concert on the radio.[35]

There were many enthusiastic reviews of this event, which was not only a musical one, but also a gesture of solidarity among the artists. The following brief excerpts deal only with the musical aspects: "He showed a valuable talent. All were thrilled by him. A lovely and resounding voice which captures and lifts you up high. In the piece *The Poet's Longing* (*Malli i vjershëtarit*), scored by the *maestra* Lola

Aleksi, K. Koço was presented to us as a first class, accomplished baritone."[36] "He sang the Albanian ballad *Fryn veriu* (The North Wind), by Poradeci, entirely in the characteristic style of our Albanian popular songs, but adorned with waves of musicianship."[37] A year after the memorable concert with Paluca and Aleksi, Koço went to Italy to continue his singing studies and an Italian critic commented on the same vocal qualities as the Albanian critics had done earlier:

> An interesting vocal concert organized for charity took place at *Opera Cardinal Ferrari* with the pleasing collaboration of Bruna Risso, Haida Suppi, Angela Marie Rota, Vito Lo Russo and Christo Cocio [Kristo Koço]. The program contained folk songs and selected excerpts from lyrical operas, and offered an opportunity to each of the artists to receive favorable and cordial acclaim from the audience. The baritone Christo Cocio [Kristo Koço] was particularly appreciated and applauded for his exceptional vocal qualities and the accuracy and warmth of his interpretation.[38]

Instrumental Performance

The Traditional Musical Instruments

This section traces the change from accompaniment of the urban songs by small instrumental ensembles to the piano and orchestral accompaniments of the urban lyric songs. There is a relationship between traditional musical instruments (mostly used in rural areas) and the human voice. The unpolished techniques of the traditional musician in the production of both the vocal line and the instrumental accompaniment embody, to a certain degree, some of the regional tonal qualities from the early strata of Albanian folk music, particularly those of rural areas. Combined, both vocal and instrumental elements create a blended sonority which varies quite distinctly from north to central to south Albania. Dialect, i.e., the intonation of the spoken language, is also a distinguishing feature; northern intonations are distinguished by their shrillness from the more soothing intonations of the southerners. The traditional musical instruments used by the highlanders, peasants or townsmen of Albania were either made by native people, usually shepherds, or imported from the surrounding Balkan areas, from further east or

from Western Europe; these instruments played an important role in defining the characteristic regional features of instrumental and vocal sounds. When specifically urban songs were introduced into Albania, new imported instruments also became familiar; a more fashionable voice production (i.e., tone of voice) emerged. Sokoli writes:

> The imported instruments gradually replaced the folk instruments which were once included in the traditional instrumental ensembles; thus, the violin replaced the *kemançe* and the clarinet replaced the *kavall* [see below]. But the newly adopted tempered instruments, such as the accordion and clarinet, could not produce that variety of inflection needed for the newborn tunes, although for the clarinet it was easier to accommodate [from the intonation point of view] with the traditional ensemble.[39]

As a result of this gradual change or replacement of instruments, the relationships between many characteristic sizes of interval started to dissolve and the *tempered* system began to be introduced, which coexisted with the old system. The borrowed instruments began to be acclimatized to the new environment and the local people; traditional musicians adapted to their ear the autochthonous inflection patterns which were familiar to them. Many of the instruments used in Albania are also found in other Balkan countries, and several of them have the same common origin in the Orient, Turkey in particular. On Albanian soil these instruments have acquired distinctive melodic performing styles, and some structural modifications have also been made, both associated with the demands of local patterns of music. Not all the instruments which will be considered here have the same importance in urban ensembles. Some of them, such as the *fyell*,[40] *saze* (see below), *bakllama*[41] and one or two others, were little used compared with such instruments as the clarinet, violin, accordion and *dajre*. In the second half of the twentieth century, other instruments, such as the flute, oboe and double bass became an even more important part of the urban song's ensembles. This section deals with the instruments which in the 1930s were part of these ensembles and accompanied the traditional urban song.

Wind Instruments

The clarinet, often called *gërrnet* or *klarino*, was introduced into Albania "around the middle of the nineteenth century. . . . After being in-

cluded in the *aheng* urban ensembles [north Albania], the clarinet replaced the former *kavall*, becoming one of the most important voices of the popular orchestras. . . . In the *saze* groups of south Albania, the function of this instrument is even more important than that of the violin, particularly when it leads the tune."[42] The Boehm system (in B flat) is the most common clarinet used in both north and south Albania, but its approach differs distinctly in these areas according to their regional vocal styles, harmony and sentiment. Particularly well known are the southern styles of "kaba me gërrnetë" (weeping with clarinet) which is one of the most interesting types of urban instrumental music of Albania. The *kaba* influence (see below) in employing characteristic expressive devices, such as portamentos, glissandos, embellishments, type of phrasing, improvisation and structure, has also pervaded the instrumental accompaniment of the southern urban songs.

Stringed Instruments

The *saze* is a long-necked lute, with up to ten strings, divided into three groups which are tuned as follows: the first five in unison, in G (a fourth below middle C), the two middle strings in a fifth down, in C, and the other three in a fourth above the second strings, F, or a tone below the first five unison strings. The first strings play the tune (mainly only the first string), while the second and third groups of strings hold the drone. This instrument was used chiefly in the *aheng* ensembles of north and central Albania and now is very rarely seen. It is important to stress that the term *saze* has a double significance: it refers as a general term to a type of musical instrument (mentioned above), but it is also used as a collective name, i.e., for a group of instrumentalists. Although this double use of the term *saze* has the same significance as in Turkey, in Albania the notion *saze* (Turk. sing. *saz*, pl. *sazlar*) implies the southeastern traditional ensembles.

In the south, the *llauta* plays the same role as that of the *saze*. This instrument is like a short lute and is one of the most important of the *saze* ensembles, along with the clarinet and violin. It is played with a quill plectrum. The neck has eleven ring-shaped frets and four double courses of metal strings which are tuned in fifths downwards (like the viola), A, D, G, C. There are two ways of maneuvering the left hand on the *llauta*: when it is used as a solo instrument, the fingers are placed in

a stretched position, whereas when it plays the role of the accompaniment, the narrow position of the chord is used. In a *saze* group the *llauta* may have a simplified melodic function, a heterophonic role with violin and clarinet, but its main importance is to provide rhythmic and chordal accompaniment. The intervallic relationship in the placing of the frets of the *llauta* is achieved according to the principles of the *tempered* system.[43] The European violin which used to be called *qemane* is one of most prominent melodic instruments in the *aheng* (northern) and *saze* (southern) ensembles. The violin was held both upright, on the player's knee, and, more often, in the normal way. It has four metal or gut strings and "up to the 1940s the Albanian *ahengxhi* tuned the thinner string of the violin a fourth above the second string, whereas the other strings were tuned in fifths, i.e., D, A, D, G"[44] (the same as the tuning of the Turkish *keman*). When accompanying urban songs, the violin usually plays the melody in unison with the singer, lines of counterpoint and particularly short interludes (*përcjellësat*) between verses and stanzas. Marie Kraja has described how much she has learned about phrasing, vibrato, portamento and the concept of urban songs from the *qemanxhi* (urban violin players) of Shkodra (see earlier under *Marie Kraja*).

Percussion Instruments

The *dajre* or *def* (tambourine) is one of the principal membranophone percussion instruments to be found in both southern and northern urban ensembles. There are different sizes of *dajre* but there are two main types used in Albania, a frame drum with and without metal disks. It is held and used in most peculiar ways; "in this respect there are observed regional differences in the technique of its usage."[45]

The Traditional Instrumental Ensembles

It is important to stress that in all parts of Albania where the urban song was cultivated, instrumental urban music was also practiced. The instrumental ensembles in urban areas had their distinctive features, which varied from north to south Albania. Amongst the different types of urban songs, those of *aheng* played a significant role. Until the end of the nineteenth century, the *aheng* ensemble of north Albania con-

sisted, roughly, of a *saze*, a fiddle, a percussive instrument like a *dajre* or *def* and a singer; other instruments were added on different occasions, such as the *kavall* or *çapare*, a kind of Turkish *zil* (cymbals).[46] The *bejtexhi-s*[47] and even dancers were also part of the *aheng* ensembles. As time passed, the clarinet was included in the *aheng* groups and, in addition, the violin and *def*, which were also included in the southern ensembles. According to Sokoli, at the beginning of the twentieth century, around 1905, the instrumental ensembles of Elbasan, in central Albania, consisted of the following: violin, *çyr*,[48] *llauta*, clarinet, *dajre* and one or two other instruments. In Berat, around 1915, according to veteran musicians, the *aheng* ensemble of Riza Nebati consisted of a violin (Nebati himself), clarinet, *llauta* and *def*, while another *aheng* group (the Qamili brothers) which moved from Përmet to Berat about the same period, consisted of a violin, *gërrnet* (clarinet), *llauta* and *mandoll*. The combination of these instruments in specific urban ensembles was an attempt to create the needed balance either for the *aheng* group solos or for the accompaniment to songs.

Urban instrumental ensembles were particularly common in the most developed mercantile regions and towns of Albania, such as Shkodra. By the end of the nineteenth century and the beginning of the twentieth, the merchants of this town, mainly Christians, made efforts to improve their quality of life by trading with foreign countries such as Austria and Italy. The more elaborate of the imported manufactured instruments, such as the violin and clarinet, were to be found among the merchant class, simply because they could afford them. Towards evening, the townsmen of Shkodra would gather at cafés, *locandas* for Christians and *khans* for Muslims, and on special occasions they enjoyed their native music played and sung by local urban performers. The aim, structure and function of the *aheng* ensemble, particularly in the city of Shkodra, were clearly defined in an Albanian dictionary of the 1930s (in which the definition of the *national aheng* is also given, see Chapter Four):

> As in other parts of Albania, Shkodra had for generations had its own regional and national *aheng* which was intended to provide pleasure and entertainment at weddings and religious festivities, mainly at large and lively gatherings. . . . In order to make the urban *aheng* attractive, it was decided by the elders that it should be organized in groups, of not more than ten people, including the singers. It should

> be made clear, that Shkodra has never, within living memory, had a paid gypsy *aheng* such as Tirana, Durrës or Elbasan had, and probably still have today. This is because in Shkodra the *aheng* always consisted of friendly groups who, when asked to serve, went here and there captivated by the sparkle of the music, just for pleasure and to make *aheng* [fun]. They would, of course, receive some reward from their host, but this was accepted only as a mark of friendship and not as a fee or as a right.[49]

Two English artist-travelers in Elbasan (central Albania) in the early 1920s, remark:

> He played no ordinary instrument, but a big Turkish lute, round-bellied and booming, the first cousin of which you can see in Holbein, Franz Hals, or Molenaer. Upon it he thrummed out with wonderful dexterity subtle, hurrying Turkish and Arabic rhythms; he beat the gut strings with a slip of eagle's quill and sang with a strange throaty and passionate intensity . . . quite unvoluptuous dances to an orchestration of violin, clarinet, bousouka, and tambourine.[50]

The urban instrumental ensembles were limited in number and they functioned mainly for special ceremonies such as weddings; the members of these groups, the *ahengxhi*, did not enjoy any particular social status and the people who played the instruments or sang in these groups were, generally, looked upon with a sort of contempt. Despite this attitude, these professional or semiprofessional popular musicians have played an enormous role in the preservation of popular musical events such as weddings and parties, dances and even live concerts. They were the real carriers of the tradition of urban instrumental and vocal music, in that they followed certain rules which were important for regulating the order of the songs and the order of the events in the *aheng* parties in general:

> The *ahengs* of Shkodra, with the exception of those comprising the *lodër* and *fyell*, played occasionally by the Moslems of the region, had a rigid code of behavior, and, broadly speaking, every single time they performed, they had to follow three strict rules formulated by the elder and most capable people: I—the *aheng* group should be smartly dressed, like the other people taking part in the wedding ceremony; their instruments should be provided by the company and the *aheng* players should be placed in a prominent position at the wedding, away from separate groups of women, men and children. II—the

> *aheng* group should not dare to get drunk. III—the *aheng* ceremonial should keep to the order of the songs and dances which had been decided upon by the elders. According to the commencement, continuation and ending procedures, the violins, one, two or three, should be always kept in front of the group of musicians. The eight-stringed *saze-s* (*shargijat*) and the accordions came after the violins, then the clarinets, *dajre-s* followed, at the end, by the *çapare-s* [percussion].[51]

Although the *aheng* practice followed more or less the same rules and performed the same function throughout Albania, local customs and regulations were quite distinct. In Berat, for instance, the instrumental and vocal potpourris in the *aheng* style, used as introductions to wedding parties, were mainly improvised by the local *aheng* players, but some elements were also borrowed from other *aheng* areas. The *aheng* ensembles of Shkodra, Durrës, Elbasan, Tirana and Berat, all followed Middle Eastern intonations and practices, albeit adapted into local versions, but this was the only point of contact and interchange of the traditional urban music between these towns. This enabled the *aheng* ensembles to meet the demands of ordinary people all over the Albanian world, at weddings and other festivities, and gave them an advantage over rural music, which could not arouse interest beyond its immediate area. The growth of the *aheng* ensembles in the early years of the twentieth century in a country where three quarters of the population lived in rural areas made it possible for urban music to reach a much wider audience and for the *aheng* practice to be introduced into the villages. As they were obliged to participate in some of the rural musical rituals, for example at weddings, the *aheng* players also included in their repertories the oral traditional music which had been strongly preserved in the rural and mountainous areas as part of the musical identity of the region.

The Accompaniment of the AULS

In the analysis of *Harmony and Its Imagery* (see Chapter Four), some consideration will be given to the role of the accompaniment viewed as an important part of the modal harmony. The role of the tonic and subtonic tonalities, cadences and the "harmonic cloth which embroiders the tune"[52] are also mentioned, and their capacity to emphasize local modes and to make them distinct from, for instance, the neighboring Slav mo-

dal correlation. By stressing "the great mistakes that are made" which "have caused many accompaniments to our tunes to sound, generally, lacking in harmonic competence,"[53] Kujxhija tried to defend his opinion (which in later years was also supported by the next generation of composers, like Zadeja), that inappropriate harmonization or the use of thirds above the melodic line make the accompaniment to the song sound foreign and not Albanian.

Regrettably, it would not be possible in this work to analyze the notations of both the piano accompaniments and orchestrations of the urban songs which were made during the 1930s, because the majority of them existed only in manuscript form and, in the course of time, either have been lost or have been rearranged in a way which is quite different from the "originals." A small number of urban lyric songs fared better by being published in the postwar period in piano arrangements, while a greater number were performed and published in choral versions.[54] Among the names of the composer–arrangers were the main protagonists, such as Lola Gjoka and Kristo Kono, Dungu and Kongoli, but there were also others, such as Kostandin Trako, who in the 1940s had just started his career as chorus master and arranger of urban lyric songs; a special contribution from the early forties towards the refinement of the urban lyric song was made by other composer–arrangers, such as Pali, Jakova, Grimci, Dheri, Uçi, Xhediku, Gjoni, Nova, Daija, Zadeja and others. No hope remains of tracing the orchestrations used in the recordings, which were made by Dungu and the Italian maestros. However, the collection of the fifty notated songs, harmonized and arranged by L. Gjoka, although they probably extend over a period of about fifty years, shows the capability and conception of the harmonization of the piano accompaniment, and some specific details which characterize the "traditional" features of the Albanian urban song, such as the percussive basses, grace notes in the form of Middle Eastern *melismas* and syncopated harmonic chords. The following is a review of Gjoka, in 1938, when she was only just beginning to establish herself as an arranger of passion and fire: "The other song *The poet's longing* [*Malli i vjershëtarit*], was harmonized by Miss Lola Aleksi, who with the musical passion that characterizes her, shows herself not only as an able and hardworking pianist in all the concerts, as the only professional pianist, but also as capable of melodic harmonizations of our popular [urban] songs."[55]

This extract was written nearly fifty years later on the same subject:

> In a particular way and with high artistic competence, Lola Gjoka, in order to reveal the essence and particularities of each individual song, explained in the smallest detail the construction of the urban song, where the junctions occur, how the melodies and harmonies are woven, what are the characteristics of the traditional rhythm and color. Having been embodied in her artistic being, all these aspects create a strong conviction that this would have been the evolution of the urban song, opening new ways through a rich feeling.[56]

The urban songs were initially accompanied by rudimentary ensembles. Then the *aheng* ensembles in north and central Albania took a prominent role; later the *orkestrinas*, which included some Western instruments (see *The Traditional Instrumental Ensembles* in this chapter), provided the accompaniment for the amateur singers, and still do so today. In the 1930s, when the AULS emerged as a new genre, the piano accompaniment was considered as a revolutionary force, and the first attempts were made to promote this form of accompaniment for the new-fashioned versions of the urban lyric songs. Then, in the late '30s and early '40s, an orchestral accompaniment was preferred, not only as a sound which was closer to the *orkestrinas*, but also as a significant move towards a Western concept, even though the traditional urban songs were moving toward a more substantial style (as in the Neapolitan songs).

As was mentioned above, Kono, L. Gjoka and Dungu were among the first musicians to harmonize and arrange urban songs for voice and piano. As a further stage (in the mid–1930s), some of the choral (and piano) arrangements of the urban songs were made by Manojlovič (Manoylovich) and Kono, while the orchestral arrangements which followed in the late thirties and early forties were made by Dungu, the Italian conductor Umberto Rampi and one or two others. Kraja, as was stated above, by embracing the traditionalist approach and demonstrating the song's oral tradition origins, was the only singer (among the group of singers discussed in this work) who made recordings accompanied by *orkestrinas* (usually by amateur instrumental ensembles). Her approach in using all sorts of urban traditional patterns of singing combined with the traditional touch of the *orkestrina* playing, suited her

particularly well. Thus most of the information on the piano, orchestral and even more the *orkestrina* accompaniments which will be used in Chapter Six is based, with few exceptions, on the aural data rather than on the notated examples.

The Piano Accompanists

When the accompaniment of the AULS in the 1930s is mentioned, Lola Gjoka and Pjetër Dungu are the first names to be recalled. Guraziu also from time to time accompanied the art singers in urban lyric songs, but he was not involved in harmonizing or arranging them for piano. However, when Tashko-Koço was preparing to make recordings of the urban songs in Italy, Guraziu was the representative pianist who introduced the draft piano arrangements to the Italian arrangers in order to get them orchestrated, immediately before the recording sessions.

However, Gjoka takes a special place in the world of Albanian accompanists, because for nearly a half century she was completely and uninterruptedly dedicated to the accompaniment of the urban lyric songs. The creation of this song genre started with her in the early 1930s, developed in the 1940s, 1950s and 1960s and reached its unique form of interpretation in the 1970s and early 1980s. Gjoka was both arranger and performer of the AULS, and it is difficult to state which field was her better achievement; as a creator, over a period of fifty years' work, she produced numerous colorful examples of accompaniments to the urban lyric songs, while as a pianist she succeeded not only in demonstrating devotion and passion, but also in creating her own "Chopinesque" style of performing the AULS. Having the privilege of knowing in detail the songs which she accompanied (and mostly also arranged), Gjoka felt herself queen of her instrument in the treatment of the song. Every time she accompanied, she was in the position of a creator; her *rubato* playing, particularly in the instrumental preludes (*përcjellësja*), between the verses, in the interludes or even in the sustained notes of the singer, might have been regarded on first hearing as a spontaneous or an improvisatory act. But, certain agogic melodic patterns which she regularly used in the instrumental introductions, or a sort of delay between the two hands (a pattern adopted from the Chopin Nocturnes), were features which, in fact, established her "improvisation" style of accompaniment. Gjoka frequently played the role of the

coach; her advice on the treatment of the urban song was appreciated by the singers. She supported the singers not just by "following" them; on the contrary, she kept them to the innate tempo of the urban song and explained to them the local (regional) patterns of the music. Gjoka also encouraged the singers' efforts to recreate the songs based on the best interpretations not only of the lyrical singers of the 1930s, but also of other singers of a later period. She breathed along with them or sang the musical phrases with them, sometimes to herself and sometimes aloud, trying to make them feel the phrasing vocally.

Pjetër Dungu was another piano accompanist of the 1930s and 1940s whose merits, owing to the postwar political climate, have not been fully appreciated in his own country. He did not, of course, have the same continuity as an accompanist as Gjoka, but this was because the accompaniment of urban lyric songs was not his priority, composition was his preference. However, as was explained earlier, by the end of the 1930s Dungu reached the peak of his endeavors in the field of urban lyric song with two major achievements: he published fifty urban songs in the *Lyra Shqiptare* (see later *Pjetër Dungu*,) and recorded fifteen of them with the tenor Kristaq Antoniu for the Columbia society; for these recordings he harmonized all the songs, made piano accompaniments and orchestrations, and also played the piano and conducted the orchestra. Apart from that, during World War II, Dungu organized many concerts of Albanian urban songs in which he took part as accompanist, arranger, conductor and, above all, as an inspirational factor in the new genre. A press review of the early 1940s sums up some of Dungu's achievements: "The piano accompaniment was conducted, with notable skill, by the careful compiler and champion of our urban music, Mr. Pjetër Dungu."[57] Dungu's style of accompaniment was characterized by an imaginative touch and a lyrical flavor, superbly matching Antoniu's melodramatic approach and declamatory style, which conveyed a perceptible image to the song. Hearing the short piano introduction of Example 38B, interpreted by Antoniu and accompanied on the piano by Dungu, it is not difficult to perceive an extremely agogic flexibility which illustrates, apart from the expressive and fluid playing, the imitation of southeast Albanian traditional patterns such as the descending glissando to the prominent degrees of the pentatonic mode (the first inversion of type A).

The Accompanying Orchestra

The discography of the 1930s started with the AULS recorded by Tashko-Koço in Milan and continued with those recorded by Antoniu in 1942, again in Italy and for the same recording company, Columbia. The recordings made by Tashko-Koço were accompanied by an Italian orchestra, and were also conducted by Italian conductors, Segurini, Rizza and Consiglio, whereas in those made by Antoniu the Italian orchestra was conducted by the Albanian, Pjetër Dungu. Regrettably it has been impossible to trace any notation of the above pre-Second World War piano arrangements and scores. Accompanying the soprano Tashko-Koço, the Italian orchestra dramatically simplified, indeed eliminated, the 7/8 meter, converting it into 2/2. The likely explanation for this is that the orchestrations were made on the spot, on the eve of the recording sessions, and so there was probably not enough time fully to understand the "peculiar" metric textures and their subtleties. Thus, although the songs were presented to it as rough piano arrangements by an Albanian pianist, Tonin Guraziu, the orchestra did not, or could not, reproduce what was metrically suggested by the Albanian interpreters. The orchestral players seemed to be unfamiliar with asymmetrical or irregular rhythms, so that they found it an easy compromise to convert the 7/8 time signature into 2/2, with the second beat subdivided into two (4+2+2/8), i.e., two accents on the second beat; in other words, instead of being beaten as 7/8, three unequal beats in a bar 7/8 ♫♫♫♫, the meter was beaten as 2/2, two equal beats, minims, in a bar 2/2 (8/8) ♫♫♫♫ or 𝅗𝅥.♪♫♫ instead of 7/8 ♩♪♫♫ |

There are several songs performed in this way, such as Example 35. But a curious feature emerges from Example 25B, which has to do not so much with the song itself as with its interpretation by Tashko-Koço: the soprano sings the refrain in 7/8 meter, with the three main accents (see above), and the orchestra plays it in 8/8 (2/2). It is clear (at least to an Albanian ear) that this "distortion" is not only metrically wrong, but that there is also an attempt, on the part of the conductor or the bass-line musicians, to enforce the bass meter, perhaps in the belief that subdividing the second beat into two half-beats will solve the problem: but in fact it does the opposite—it stresses the wrong meter. However, the combination of the essential characteristics of the songs with Westernized harmonic and polyphonic layers softened and smoothed

out the touch of Levantine spice in the traditional *orkestrinas*, adding an Occidental flavor and phrasing. But even more important was the fact that the trained voices of the art singers, in general, were better suited to the Westernized instrumental sound of the orchestra, its tempered intonation and, to a certain degree, the art music conception of phrasing. The latter, however, did not always fit the improvisational patterns of traditional urban singing. As far as Dungu's orchestral accompaniments to Antoniu's interpretation of the AULS are concerned, they, in my opinion, have not the same imaginative verve as his piano versions. Except in the introduction (*përcjellësja*) to the song, which usually contains different musical material and is in a different rhythm, the accompaniment of the orchestra is either in unison with the vocal line or in syncopated piano style chords; between the vocal phrases there are, although instrumentally "justified," gaps which sometimes make the song sound extremely long. However, it should be stressed that the Antoniu–Dungu collaboration was very effective, particularly in the early 1940s, and as a result of it there is today a legacy of fifteen urban lyric songs, interpreted in an innovative and unique way.

Profiles of the Pianists

Lola (Aleksi) Gjoka[58] (1910–1985), pianist, was the colleague and friend of all the singers, a very active musician, passionately dedicated to the urban song repertory. She was one of the first, if not the first, to create emotional backgrounds to the songs in the piano accompaniment. Gjoka was born in Sevastopol, in the Crimea, into a family of Albanian immigrants. When her family moved to Albania in 1932, they brought a piano with them, and her house in Tirana was transformed into a place where musicians gathered to rehearse and talk. As there were no artistic institutions or concert bureaus in Albania at the beginning of the 1930s, a concert season was run privately. Lola gradually built up her persona as a classical pianist, soloist and accompanist, as a piano teacher at the Women's Institute "Queen Mother" in Tirana and, particularly, as a piano arranger of urban lyric songs.

As a soloist Gjoka is remembered for her special events in Albania in the 1930s, such as charity concerts at the *Majestik* cinema in Korça on 20 September 1933, at the kino-theatre *Rozafa* in Shkodra on 2 December 1933 and for the later shared programs with Marie Kraja and

Tefta Tashko-Koço at the *Fiera del Levante* in Bari in 1937, at the *Maggio Fiorentino* in 1939, and so on. As an accompanist Gjoka played an indisputably leading role in the modest history of Albanian music. As a piano arranger of urban lyric songs until 1939, Gjoka prepared a number of songs for *Canto e piano* [voice and piano]. In summarizing her life work she wrote in her notebook that "I have harmonized for piano fifty urban folk songs and I have accompanied all of them." "Miss Lola, who gives life to the concerts with her accompaniment on the piano, made the first successful step towards the skill of harmonization. What fine resonance she has found in the emotional words of Lasgush [Poradeci's] poem!"[59] Gjoka was also appreciated for her solo playing, which usually took the form of entr'actes between the songs. "Miss Aleksi, who is distinguished as a valuable and agile artist in the execution of the pieces for piano solo, was particularly applauded and admired in *Valse Brillante No. 1*, by Chopin."[60] "Miss Aleksi can display her art to even the most demanding and cultivated audience."[61]

In 1978, Gjoka selected a *bouquet* of her best-loved lyric songs and arranged them for piano, and the composer Tonin Harapi wrote a string orchestral accompaniment. Gjoka as soloist and I as the conductor of the secondary music school orchestra, performed this "suite" during the *May Concerts* in Tirana, and we also recorded it. Listening to this recording one can clearly see how Lola experienced the song from the point of view of the "singer."

Tonin Guraziu[62] (1908–1999), pianist, was born in Shkodra but in 1912 his family moved to Italy (where his maternal great-grandfather had been born) and lived there until 1932. Because of the wealthy status of his family, Guraziu enjoyed from childhood the privilege of attending symphony concerts and operas (they had their own box at the Bari and Naples opera houses). In spite of the enormous difficulties he suffered in Albania during the communist regime, he never lost his pride, his ethics or his musical convictions. As soon as he returned to Albania in 1931, after graduating from the Bologna Academy of Arts, he devoted his time to piano teaching. According to Guraziu, he himself and Ludovik Naraçi (see below) were the only Albanian musicians (the others were Italians) to have been appointed members of the teaching staff in a new music school (Musical Institute) founded in Tirana in 1933 with Italian encouragement. Although the school did not last more than a year, this occurrence marked the first attempt to create a Music

Establishment in Albania.[63] After Marie Kraja's return from Austria in 1933, Guraziu established professional contact with her and in the same year they toured Shkodra and Korça with a shared program, in which Guraziu presented to the Albanian audience Beethoven's *Pathetique* sonata and works by Chopin and Liszt. Tefta Tashko later established the same professional relationship with him, after having been "divorced" from Gjoka,[64] a collaboration that lasted for several years. When Radio Tirana was set up, Guraziu worked there as a music program compiler, but when the Germans arrived in Albania during the war, he was dismissed. After the war he continued his musical activity as a soloist and teacher.

Two major events for Guraziu during the 1930s were the participation in the *Fiera del Levante* in Bari in 1937 and *Maggio Fiorentino* in 1939. The peak of his career was his performance of the Grieg Piano Concerto in 1953, but his other piano recitals before and after this date also showed his qualities as a dedicated musician. Guraziu was not as closely involved as Gjoka in accompanying the urban lyric songs, but when Tefta Tashko was recording in Italy he went with her to introduce the songs to the Italian conductors; his presentation of them was matchless. Although he was regarded in Albania as a skilled soloist rather than a stimulating accompanist, this, according to Boris Plumbi (Guraziu's colleague), was because Guraziu inclined more towards instrumental music and when discussing this subject he tried to persuade others of its superiority. Once, Guraziu records, after a long argument with Sokrat Mio about the differences between Italian and French music and their relative values, they became lifelong friends.

The Manager

Sotir Kozmo (1900–1944?), chorus master and manager, came from Bucharest to Albania in the 1920s and as well as exercising his musical competence in different schools in Korça as a teacher, he dedicated a great deal of his enthusiasm to conducting choirs and organizing concerts with various individuals and groups of musicians. But his main contribution which lasted for many years was his collaboration with lyric singers. He inspired them, organized their programs, kept the equilibrium between sopranos and, as one writer says, the "work that he started with an apostle's enthusiasm and is continuing with a mission-

ary stubbornness" makes "his mission seem an apostolate, rather than a skill."[65] Kozmo's organizational skill took on a special role in the 1930s when the art singers began to tour not only around the country but also abroad. "The prime credit for the way in which Albanian art did itself and Albania honor last night in Bari, is due to Kozmo."[66] "We congratulate *maestro* Kozmo for the wonderful publicity he created for our popular song."[67]

> And before we start to report on how the concert progressed, we feel it is necessary to express our highest admiration and appreciation for the great service Prof. Kozmo is doing in developing the musical art. By organizing these concerts in the different parts of our Kingdom, a task which in our times is fraught with many difficulties, Professor Kozmo deserves a special gratitude. Professor Kozmo has done pioneering work in the service of the musical art because first the ice has to be broken and only then, by analyzing the circumstances under which the professor is operating, will his successors know how to appreciate the scale of his achievements.[68]

Kozmo was killed in Italy during the war. There were rumors that he was liquidated owing to his activities as an informer, but nothing was ever confirmed.

Other Protagonists of AUS and AULS

Composer–Arrangers

A general picture has been given so far of the group of singers, pianists and managers of the 1930s. As they are the leitmotif of this book, their contributions will be referred to from time to time. But there is another limb to be joined to the body of people who transformed the urban songs of oral tradition into urban lyric songs (AULS)—the composer–arrangers. The latter had also learned their skill in Italy, the United States, Romania and elsewhere. They belong to various periods in the development of the Albanian urban song. Therefore, in this study they will be viewed as the main representatives of their towns or regions rather than classified as figures of national significance. For this reason I shall not include here Martin Gjoka, who was a prominent figure in

the world of art music, but not one of its typical composers (see Chapter One, *Music in Albanian History and the Figure of Scanderbeg*).

Palokë Kurti (1858–1920) proved to be vital in the refining of Albanian urban song. He was born into a poor family of craftsmen from Shkodra. From his teens he had contact with the *aheng* groups, from whom he learned their way of singing and how to compose verses in a *bejtexhi* style. In the town's music center Kurti took his first lessons from the Italian musician Giovanni Canale.[69] He started with the piano and trumpet. When the first band was founded in Shkodra in 1878, he joined it as a player and after two years became its bandmaster. The year 1878 coincides with the formation of the Albanian League of Prizren, and is the official date of the start of Albania's struggle for autonomy. Kurti was very much involved in propagating the national ideal, and with his band he played marches and patriotic songs belonging to a foreign, mainly Western repertoire. To this period (1881) belongs the appearance of the march *Bashkimi i Shqipnis* (The Unity of Albania), probably one of the first pieces of Albanian written music to survive down to our day. During the same period Kurti composed several marches, polkas and mazurkas in the style of their Western counterparts; he also adapted for his band works by classical and romantic composers. However, his dedication and commitment to the cause of national awakening led him to present new revolutionary ideas in the field of music by creating his own nationalistic compositions. Thus, Kurti composed two *potpourris* on Shkodrane urban (popular) songs called "The Musical Entertainments of Our Forefathers," the second of which (in F major) is mentioned in the *Preface* of this book. Kurti was exiled for two years in Asia Minor, probably for political reasons. After his return from exile in the 1890s, composing was his chief preoccupation. However, his artistic activity was again interrupted and he was exiled twice more from Shkodra. The third time was in 1919 when Kurti was sent to Korfu (Greece). Exhausted by his years in exile, Kurti died on 31 December 1920 and was accompanied to the cemetery by nearly all the people of Shkodra. Being a skilled musician, Kurti explored the Middle Eastern modes used in the songs from Shkodra and combined them with certain Western formal structures to create his own individual style. The two potpourris for band consist of a string of favorite contrasting song tunes and their instrumental *përcjellësja*, arranged in a dynamic instrumental style. In Potpourri No. 2, slight con-

necting links are found in their melodies and orchestration between the first and third sections. The middle section consists of a developed song *tempo moderato* to which is added (in the form of an instrumental cadenza) ornamented figurations such as scales, appoggiaturas and sequential motives, in order to create that intensity which is needed for a "development" section. It is interesting that in Potpourri No. 2 in F Major, Kurti uses an entirely diatonic modal language and a tonal harmony, unlike No.1, which applies non-diatonic modes of the *makam* type. This indicates that he was consciously trying to put Western clothes on the local modal tunes by not only making them sound in the style of the genre music then in vogue, but also by purging them almost completely of the Middle Eastern idioms which were characteristic of the *aheng* songs. Kurti's orchestration, consisting of a *klarin*, *kornet*, *genis*, *tenor*, *bariton*, *trombone* and *bas* (to quote his order and orthography), follows the common Western principles by articulating the main layers such as the melody, harmony, bass and occasionally a counterline, according to their functions. From his early contacts with the *aheng* musicians, Kurti not only learned a few poems but also how to create his own verses. In his later years, Kurti wrote his songs, both text and music, according to the Breton proverb: *Celui qui perd ses mots perd son air* (Who spoils the words, spoils the tune). Kurti was a clear example of one who composed a tune with the words uppermost in his mind. Some of his songs were inspired by unfulfilled love for the girl next door. Her father, who was a merchant, insisted that she should marry someone else. On the wedding day, the musicians who were to sing at the reception took Kurti with them and during the *aheng* he improvised the song "That Was My Destiny" (*Për mue paska ken kismet*). The girl, who loved Kurti, later died of tuberculosis. As is mentioned in Chapter Two, several songs which are known to have been composed by Kurti have survived, but many more survive without attribution. In the analysis of the songs (see Chapter Six), specific details are given on their general characteristics such as melody, ornamentation, mood and harmony.

Pjetër Dungu (1908–1989) was born in Shkodra and took his first music lessons from the composer Martin Gjoka. As a teenager he played the oboe and trumpet and about the same time he studied piano and harmony. During the 1920s he composed mainly marches for wind band and also played in the *Garda* band in Tirana. In the 1930s, par-

ticularly in the second half of the decade, he concentrated on urban lyric song. Dungu collected these songs, arranged them for trained voices with piano accompaniment, and then orchestrated most of them. Several of his arrangements became known through the performances of the art singers. In 1940 he worked in Durrës as a bandmaster. During his life he wrote a considerable number of songs, several of which were in vogue for quite a long time, in the period after the 1940s. During the 1930s Dungu was earnestly involved in collecting, harmonizing, arranging for piano, orchestrating, accompanying on the piano and conducting the orchestra in the Albanian urban lyric songs. Motivated by this extensive work, he wrote in 1940 a Fantasy for band, called *Albania*. Dungu remains in the history of the Albanian urban lyric song as the first compiler of a book called *Lyra Shqiptare* (The Albanian Lyre), published in Italy in 1940. This compilation, which included fifty of the best-known urban songs of that time, comprised the melodies, the lyrics and attractive drawings illustrating the symbolism of the songs.

Isuf Myzyri (1881–1956) was born in Elbasan into a poor family. He started working at an early age, initially as a farmworker and gardener, and later on as a barber and *fez* maker.[70] Myzyri taught himself to play the *qemane* (violin) and to write verses in the *bejtexhi* (beytegee) style. In 1905 he set up an urban ensemble of seven or eight instrumentalists, all playing different instruments, and with them sang and played the traditional repertoire of the Elbasan district and central Albania. His singing was attractive and he often led both singers and instrumentalists from the violin, or combined playing and singing. He communicated such true and earnest feelings that the people of Elbasan were eager to hear him in this dual role. Being completely illiterate he composed his songs and lyrics in an intuitive way and asked one of his friends to write down the music and the text for him (see Chapters Two, Three and Five about this aspect and also about Myzyri in general).

Myzyri's songs encompass a wide lyrical area, characterized mainly by sentimentality. However, this feeling was not a passive one; on the contrary, people who enjoyed the urban songs found in those of Myzyri a real regenerating force. The range of the subjects he treated in his songs was quite wide, but the love songs took a special place. His output was based entirely on the heritage of the traditional Elbasanase songs, and so his own creations were only refined versions of this heritage. According to Sulë Dedej and Alfons Balliçi, Myzyri "left eighty-

nine poetical and musical creations, of which so far twenty-one are known; fourteen love songs, four laments, one didactic and two praising the antifascist resistance during World War II."[71]

Kristo Kono (1907–1991) was born in Korça, and his interest in the music began when as a child he contacted the musicians of *The Vatra* band, where he started to learn the clarinet; this instrument held a special place in his heart. He took his further musical education in Paris, at the *Conservatoire National* in 1927, where he stayed for fifteen months; he then moved to Milan to the Conservatorio *Giuseppe Verdi*, where he learned counterpoint and conducting for band. At the latter conservatory, he also studied the clarinet under Prof. Blok Steiner and graduated in 1932.

His first compositions (1931–1932) were three vocal romances with lyrics by Hilë Mosi: "No Hope" (*As një shpresë*) was introduced for the first time in Korça in 1932 by the tenor Llambi Turtulli; "Come Back" (*Ktheju*) was introduced by the soprano Jorgjija Truja in Korça in 1932; the third romance was *Vjollcat*. In the 1930s he followed the same route as did Nassi in Korça, organizing the amateur music making of this town, reorganizing choirs, wind bands and even an orchestra. In particular, his contact with the choir of the *Lyra* society encouraged him to arrange and compose urban songs for choir and also to write two choral rhapsodies which are considered to be among his first skilled compositions. Vocal music formed a considerable part of Kono's output: he composed romances and choral works, but his songs, based largely on local urban and folk tunes, had a wonderful resonance for the audience. His original songs composed in the 1930s, such as "When the Husband Comes Home from the Dairy" (*Kur më vjen burri nga stani*) adapted by Poradeci, "Talk and Laugh O You Bright Eyed Girl" (*Fol e qesh moj sy larushe*) with words by Gurra and "You Have Grown Up, Little Girl" (*Kur m'u rite vogëloshe*) with words by Poradeci, were written for the soprano Tefta Tashko.[72]

Gjirokastra, a town in southern Albania, provided one of the best opportunities for Kono to collect the needed material, tunes and poetry for his later musical compositions. He arranged urban songs as well, the most distinctive being "Where Are You Going, You Little Girl?" (*O ku po shkon moj goc'e vogël*) and "The Flower That Grew in the Morning" (*Ç'u rrit lulja në mëngjez*). During the period from 1936 to 1939, Kono concentrated mainly on his vocal and choral works; he composed two

choral rhapsodies on Korçare folk and urban songs. His orchestral Rhapsody No. 1, written in 1942, was also based on the southern folk motives and had an immediate acclaim among the musicians of the period.[73]

In Chapter Two, I have mentioned three main modes of transmission of AULS; the second was the arranger who took the song in its original form and transcribed it into a manuscript version by using the notation system, while trying to preserve all the characteristics of the original. The third was the art composer, whose conscious and refined editions in the style of the urban lyric songs, while using the elements of folklore in melody and poetry, came as a result of his artistic training. Kono belongs in both categories.

Baki Kongoli[74] (1913–1980) was born in Elbasan and studied in Italy, in Bologna, between 1930 and 1937, where he graduated as a violinist. The knowledge of violin playing helped him to observe the traditional patterns and habits of the folk fiddler when accompanying or reproducing the melody of the Elbasanase urban song. I possess a rare recording of an urban song (produced by Americans) made in 1942, where Kongoli accompanies the soprano Tashko-Koço on his violin.

In spite of his young age in the 1930s, Kongoli was desirous of and active in collecting and transcribing rather complicated song tunes. His first thought was to write down the notation by picking it up directly from the mouth of the urban singer. Then he proceeded to analyze the vocal line and the relations between harmonic intervals which were assumed to derive from the melodic material. All this preparation led him to a further stage, to the arrangement for voice and a rough accompaniment which would have formed the basis of future piano arrangements or orchestration for instrumental ensembles. Kongoli's contribution in transforming the Elbasan urban song into an urban lyric song, i.e., adapting it for the range of the art singers, was unique. His interest in urban song expanded beyond his home town, Elbasan, to Berat, in south-central Albania. In an article published in the newspaper *Drita* (The Light) in 1972, he writes:

> During that time I was a music teacher at the *Normale* school in Elbasan. I had collected and transcribed many urban songs of my town and from time to time I sent to Tefta, Marie, Jorgjije and others, songs that I thought were beautiful. But she [Tefta] was not happy with a mere reading of the music, but wanted to hear the color, nu-

> ances, the atmosphere of its environment etc. so I often demonstrated them on my violin or I sang. . . . The songs I had transcribed were *Looking from the Window* (Dola n'penxhere), *I Have Been in Love with You* (Un'o ty moj të kam dasht), *Where Are You Going, You Little Girl?* (O ku po shkon moj goc'e vogël), *Shate, Shate, Put on Your Waistcoat* (Shate, Shate, vish jelekun), *There Were Two Sisters–in–Law* (Ishin dy kunata), *The Song of the Bridge* (Kanga e urës), *A Lass Is Coming out of the Hammam* (Del nji vashë prej hamami) and others which later she recorded on disc.[75]

When ill and abandoned by his friends in the last years of his life owing to political slander, he accepted his solitary existence and started to write his memoirs; their central part consists of his analysis of urban songs. Just before his death, on one of the visits which I paid to his home, he read to me some fragments of his work which I found quite enthralling. I remember him saying, among other things, that the devotees of the Berat urban song accused the disciples of the Elbasan song of attributing to Elbasan anonymous songs which had really come from Berat. He read another paragraph from his notebook in which he mentioned that he had found striking similarities between an Elbasanase song and one of the tunes in Grieg's *Peer Gynt*!

Poradeci and Other Lyricists of the 1930s

Some of the most beautiful lyrics in Albanian literature were written by Lasgush Poradeci. His university career started in Romania and he graduated in Austria in philosophical science. His real contribution was poetry, and among the lyrics he wrote in "The Dance of the Stars" (*Vallja e Yjeve*) and "The Star of the Heart" (*Ylli i Zemrës*), the dominating feature is the inspiration which he drew from popular poetry. His lyrics are of many types: philosophical, fatalistic, mystical, devotional, lakescape, symbolical and others. Often romantic elements are mingled with symbolic ones, and his inspiration jumps from the stillness of nature to abstract subjectivity. Dating to 1922, many of his best poems were to be found scattered throughout Albanian periodicals.

Important contributions in the first half of the twentieth century and particularly around the 1930s were made by literary men, all of whom were activated in different ways in their endeavors towards the cultural affirmation of Albania. These intellectuals' fine translations of works by Schubert, Grieg, Tosti, Billi and so on, introduced the vocal

repertories of the world, and their versions are still performed by the lyric singers. Educated almost without exception in Western schools, these writer–translators or poet–translators represented a new tendency, not only by providing lyric singers but also by supplying the schools with new versions of Albanian translations. But the translations from foreign languages were only a part of the trend of providing song texts in Albanian; Albanian texts for the newly written urban songs of the 1930s were also created.

A collaboration started between the literary translators and Albanian composers, from which a number of new songs emerged. The names of the translators listed below, next to the poems they created or translated, are drawn from the concert programs of the 1930s. The list gives some of the foreign lyrics translated into Albanian (very often at the singers' request), as well as new titles of Albanian urban songs (third mode of transmission).

Arbëresh of Italy	"When I Saw You for the First Time" (*Kur të pashë të parën herë*), words Schiroi
A satirical song from the *Arvanitas* of Greece	"When the Husband Comes Home from the Dairy" (*Kur më vjen burri nga stani*), arranged K. Kono, translated Poradeci
Billi, Vincenzo	"The Nightingale Paused" (*Pushoj bilbili*), translated Mosi?
Corsi, Antonio Pini	"Why Don't You Love Me More?" (*Përse nuku më do më*), translated by N. Kotte
Falli, Dhimitër	"Who Granted You This Beauty" (*Kush ta fali bukurinë*), words Poradeci?
Flotow, F. Von	"When My Eyes" from *Martha*, translated Asdreni
Grieg	"Solveig's Song," translated Kristo Floqi
Koliqi, M.	"The Oath" (*Besa–Besë*), romance, words Dh. Zadeja
Kono	"Come Back" (*Ktheju*), words Mosi
Kono	"No More Hope" (*Asnjë shpresë*), words Mosi
Kono	"Talk and Laugh, O You Bright Eyed Girl" (*Fol e qesh moj sy larushe*), words Milto S. Gurra
Kono	"You Have Grown Up, My Little Girl" (*Kur m'u rite vogëloshe*), words Poradeci
Kono (Dh. Falli?)	"The Stream of Our Village" (*Kroj i fshatit tonë*), words Lasgush Poradeci

Kovaçi, Dhimitër	"In My Youth" (*Të ritë e viteve të mi*), from "The Dance of Stars" (*Vallja e Yjeve*), words Poradeci
Kovaçi	"The Poet's Longing" (*Mall'i vjershëtorit*), harmonized Lola Gjoka, words Poradeci
Kovaçi	"The North Wind" (*Fryn veriu*), Albanian ballad, harm. Lola Gjoka, words Poradeci
Kovaçi	"The Mother Spoke in Anguish" (*Foli nëna me vajtim*), words Poradeci
Lenghescu	"The Song of the Foreigner," translated Kristo Floqi
Leon	"The Song of the Eyes," transl. Asdreni and P. Leka
Mexican melody	"Summer Night," translated Poradeci
Shestani, Zef	"O My Son" (*O im bir*)
Schubert	Serenade, translated Asdreni
Schubert	Serenade (*Kënga ime ndaj nat'here*), translated Poradeci
Spanish melody	"The Loving Heart," translated Poradeci
Stolz, R.	"The Heart Sins," translated Dh. Miçaçio and P. Leka
Tirindelli	"O Sweet Spring," translated P. Leka
Tosti	"The Last Song" (*L'ultima canzone*), translated Mosi
Tosti	"Ideale," translated A. Maçko

The list of songs below which Poradeci himself drew up for me at his home on 22 March 1978 includes some of his lyrics which later became songs in collaboration with Albanian composers of the 1930s. For some reason not all the songs have had the same popularity as, for example, "The Stream of Our Village" (*Kroj i fshatit tonë*). Here is the list:

(1) "In My Youth" (*Të ritë e viteve të mi*), taken from "The Dance of the Stars," composed by the baritone Dhimitër Kovaçi

(2) "The North Wind" (*Fryn veriu*) or "Ballad on a Folk Theme" (*Balladë me frymë popullore*), composed Dh. Kovaçi

(3) "You Have Grown Up, My Little Girl" (*Kur m'u rite vogëloshe*), composed by Kristo Kono

(4) "The Poet's Longing" (*Mall'i vjershëtorit*) or "The Mother Spoke in Anguish" (*Foli nëna me vajtim*), composed by Dh. Kovaçi

(5) "Who Granted You This Beauty" (*Kush ta fali bukurinë*), composed by Dh. Falli

(6) "The Stream of Our Village" (*Kroj i fshatit tonë*), composed by Dh. Falli?

Other Artistes around the 1930s

Apart from the above-mentioned artistes, in fact, were more who took part in the artistic life of the 1930s, and they were no less talented than their more examined colleagues, but their appearance on the Albanian concert stage, for different reasons, did not last long. Among them was the tenor *Llambi Turtulli*, who sang in Albania only during the first half of the thirties, while he was still a student at the Conservatoire in Milan.[76] From a personal comment made to me by Marie Kraja in the 1970s, it appears that Turtulli enjoyed a very good reputation among Albanian musicians and was considered by them to be one of the most promising and brightest tenors of the future.[77] He is remembered for delivering one of the first interpretations (if not the first ever by an art singer) of the urban song "Nightingale, You Poor Nightingale" (*Bilbil, o i mjeri bilbil*). Marie Kraja has often remarked to me on the fine interpretation of another soprano of the same period, *Merita Sokoli*. In an *Artistic Manifestation* with the participation of the artists of Radio Tirana, held on 28 October 1939, Merita Sokoli sang "May God Save Your Beauty" (*Marshalla bukuris s'ate*) and "You Are Tiny and Beautiful Like a Gold Coin" (*Moj e vogla si florini*). The name of the baritone *Efthim Kovaçi* is also on the program of an extraordinary concert in December 1934, along with Marie Paluca (Kraja), Jorgjie Filçe (Truja), Lola Aleksi (Gjoka) and Tonin Guraziu. Albanian and also foreign instrumentalists, such as the violinists Ludovik Naraçi and Thoma Bezhani, the French pianist Winkler and others are remembered to have participated in the concerts and to have been involved in teaching. *Ludovik Naraçi* had graduated in Graz and Prague, where he attended the violin class of the prominent Bohemian violinist Ottokar Ševcik. Some time after his return to Albania in 1931, something strange happened and he broke and abandoned his violin. However, Naraçi was the first musician together with Guraziu and Kono to have been appointed to the teaching staff of a new music school founded in 1933 in Tirana, with Italian encouragement. The French pianist, *Jacques Winkler*, taught literature at the French Lyceum (Lycée) in Korça in the 1930s, but also loved accompanying singers or instrumentalists. Indeed, he had graduated in France from both the University and the Conservatoire, and consequently held degrees both in piano studies and literature. His modest musical activity in Albania was concentrated

in Korça, since this town in a certain phase of its history (1916–1918) was proclaimed the Independent County of Korça under the French protectorate.[78] Among the music makers in the period 1920–1930 were the bandmasters Pasquale, Filaj, Floqi and others. Anibal de Pasquale, a musician trained abroad, came from Egypt (where he used to work) and became earnestly involved in the music making of Korça. Apart from organizing and conducting the wind bands, he selected classical pieces, adapting and arranging them for the soloists or ensembles of the town; he also composed songs on Albanian lyrics. *Luigj Filaj* (1899–1969) was born in Shkodra and educated in Austria. He was an active musician and the founder, arranger and composer of the bands in Tirana and Durrës in the 1930s. He also taught piano and theory, and was probably the first musician to introduce the methodical principles of piano tuning in Albania. *Thanas Floqi* organized the musical activity in Elbasan by directing choirs and bands; he also wrote some music for them. Presenting a view on Albanian music in 1933, Kosta P. Manojlovič (Manoylovich) wrote:

> Among the first contributors in the music field are *Lec Kurti*, the Albanian delegate at the League of Nations, who graduated before the war in Venice and has written an opera which he did not finish. Otherwise, Kurti would have been the first composer of Albanian opera. *Nasi Dardha* [Thoma Nassi] from Dardha, near Korça, had his own band and was also the bandmaster of the Royal band in Tirana. He now lives in America. *Sotir Kozmo* from Korça, involved with choral music, is the founder and conductor of the mixed choir in Korça. *Ludvik Naraçi*, from Shkodra, graduated from the conservatory in Prague. Lola Aleksi, a pianist from Korça and music teacher in the *Female Ecole Normale* in Korça, has given many concerts in the Albanian colonies and this year took part in the Vienna competition. On the eighth of October she had a concert in Albania with the tenor, *Kristaq Antoniu*.[79]

Another eminent figure of the thirties was the regisseur and cellist *Sokrat Mio*. He was not a member of the group of professional musicians, but, being a disciple of the French school of drama (*L'Academie Dramatique et Musicale* in Paris) and a successful theatre producer of the time, he encouraged it with his progressive ideas.

The AULS Performances in Context

There follows a brief general account of the most typical aspects of the musical life and the artistes of the 1930s. Sections such as *The Setting of the AULS for Concert Performance* and *Artistic Fellowship*, although not entirely relevant to this theme, raise points which may be considered as Albanian phenomena of the period and part of the AULS performances in general. However, each of the issues discussed briefly here, particularly those which deal with concert venues, concert programs and recording contexts, undoubtedly require greater detail and elaboration of specific facts and events. The recording companies played an important role in the dissemination of AULS not only in Albania itself, but also in neighboring countries such as Greece and former Yugoslavia. I remember Nexhmie Pagarusha (a well-known Kosovar singer) asserting how deeply she was affected by her first hearing of the AULS recordings, in Prishtina, during the Second World War. A Greek diplomat also told me that "it was easy to obtain recordings of the AULS in northern Greece." The fact that recordings exposed to the public singers of different cultural perspectives and that they played some part in influencing audiences and, in turn, performances, was obvious. The author of this book plans further research on these issues and debates which arose from them.

A View on Patrons, Performance Venues and the Musical Status of the Artistes

Being a monarchy from 1928 until 1939, Albania had its "Royal Court, resembling the 'Palace' organization elaborated by Sultan Abdul Hamid II."[80] Princess Ruhije, the sister of King Zogu, was recognized as the *High Patron of Arts* at court. The major concerts given by the artistes of the 1930s were under her patronage; hence, her role was influential when such concerts were organized by the court to celebrate particular festivities. However, an even greater "patron" was Italy which, towards the end of the 1930s, showed increasing interest in the skills of the Albanian artistes. It was the Italian government which organized the sponsorship for the two major tours during the 1930s, to the *Fiera del Levante* in Bari in 1937 and the *Maggio Fiorentino* in 1939; it was again under Italy's patronage that the recordings of Albanian urban

songs were organized in Milan in 1942.

The urban music of the 1930s was characterized, as discussed above, by traditional music, but also involved *ahengu i mejhaneve* (the *meyhane*[81] *aheng*). In the *mejhane*, the favorite music was that of the *çengi*,[82] which fluctuated between the most popular Middle Eastern and Roma (or Gypsy) music. In Tirana, it was considerably less popular than the AUS, but quite a few *aheng* groups operated intensively around the major towns of Albania, performing *çengi* music.

The performance venues for art music were of a different kind. Many vocal concerts were held at court under the patronage of Princess Ruhije, but in the major towns, the concert venues of the 1930s were mainly cinema and theatre halls. In Tirana, the most popular was initially the "Diana," followed by the "Nacional" and the "Gloria"; in Shkodra, the "Rozafat"; in Korça, the "Lluks" and "Majestik"; in Durrës, the "Nacional" and "Esperia"; in Elbasan, the "Skampa" and so on. In spite of the unsuitable acoustics of these venues, which were often objects of strong criticism in the press, it was accepted by both the artistes and audience that they were, in the absence of purpose-built concert halls, the best places in which to put over the message of art music. The singers were naturally also anxious to exercise their talents before their countrymen. "The artistes are attended by crowds of art lovers, who, when they cannot find a seat in the concert hall, queue up in the cafés in order to hear on the radio, with rapt attention, a concert given by Albanians."[83] The major deficiency of these cinema–theatre halls was the absence of a piano, so that every time a concert was to be held, a search for a decent instrument had to be made, but usually the accompaniment had to be played on an upright piano of poor quality. The small band of artistes of the 1930s was highly educated, but had a serious struggle to earn a living. When they graduated from the conservatories abroad and returned home, the only job they were offered was general teaching (often gymnastics or calligraphy); in other words, interruption of their professional careers was almost inevitable. "There are among us [Albanians] first rate pioneers in the field of art, who, after completing the highly responsible task of teaching thirty hours in a week in the schools where they are appointed, try to find a moment to dedicate themselves to the Albanian art lovers who, in their turn, are hungry for artistic displays. The facts can prove this."[84]

The growth of interest of the citizens in the activities of the art

singers was not strong enough to persuade the authorities to set up a social or professional organization for them; the "concert season" continued to be arranged informally and on a voluntary basis by the artistes themselves. The appearance of Kozmo as the singers' manager in the early thirties, a job which he happily undertook purely for the sake of art music, made their activities, towards the end of the 1930s, much smoother to run. However, in spite of their obvious national and international contribution in the field of vocal music, when it came to remuneration the art singers continued to be regarded as amateurs and their activities as informal. Thus, these polished musical performances could not procure professional musical status even for that small number of art musicians; hence, the only source of finance for the artiste continued to be teaching or support from relatives.

> A way should be found to free our artistes from their long teaching hours, since they do not have sufficient time to dedicate to their skills . . . we have only a few artistes, so few in number that we must protect them like valuable crystal from being broken; however, although small in number, they are of a good breed; generous and potent human beings, special creatures who sacrifice their leisure time to dedicate to friends, brothers in art and especially to the sentiments in people's hearts.[85]

The Setting of the AULS for Concert Performance

The AULS, a creation of the 1930s, took on a new dimension through the presentation of the singers trained in interpretation of notated music. For the traditional urban song (oral tradition) to be interpreted by art singers, it needed to be written down and scored. The interpretation of the AULS depended upon their being scored, but signs that the composer–arrangers marked down on paper, however, were mere symbols. "This collection of songs is not written down and even for concert purposes it was transmitted orally, leaving the song's harmonization to the ability of the singer and pianist. Only one of them was written out by Kristo Kono ("When the Husband Comes Home from the Dairy" [*Kur më vjen burri nga stani*])."[86] The sound and interpretation of the earliest urban songs evolved in the native urban singer's own region. Within this environment, the art singers aimed to create their own interpretations, the best examples of which have come to be regarded as original

creations. These singers were not concerned simply to give sonority to the newly notated songs, but sometimes aimed to imitate or assimilate the traditional essence of urban singing patterns.[87]

> It is not just her voice and skill that make Paluca's performance of Albanian songs special. She has a heartfelt empathy with the soul of the people who inspired these songs. While singing according to the rules of the Occidental world, she does not forget about that original emphasis which makes the music pleasant to our ear. In this way she has achieved that ideal for which every Albanian who studies abroad should strive. With her talent, she not only honors the creations of our folklore but also makes foreign music lovers enjoy them. This preservation of our national treasures, by native talent, is the most difficult and necessary job for us today.[88]

Nevertheless, the process of notating the urban song, particularly in its initial phase, had its advantages and disadvantages. One of the advantages of a notated AULS was that it could be interpreted by a much greater number of trained singers and so could spread throughout Albania and even beyond. Through notation the song would gradually create its own, written tradition and also would pave the way towards future harmonization and instrumental accompaniment. The disadvantage lay in the correlation of the piano or orchestral accompaniments with the vocal line, which could mar the genuineness of inspiration, restrict, to a certain degree, spontaneity and freedom, or even obscure the true message of the song. For the art singers who were trained in the most scrupulous way in their music schools, an urban song which presented a beautiful abstract image in unwritten form needed not only dedicated musicians who would be able to recreate or revive the song, but also conscientious performers who would be capable of exploring and then absorbing the secrets of an emotional interpretation. The Albanian journalists, who wrote the critical notices in the 1930s, deliberately emphasized the potential of these concerts not only to let the public hear its own melodies in a new stylized form but also to attract crowds of people to attempt programs which also included items from the classical operatic repertoire.

> I would like to add that it was the third part of the program, which consisted of Albanian popular [urban] songs, that raised into a climax the enthusiasm of the public who persistently claimed "bis" [encore].

> These songs lifted the spirits of those packed audiences who were avid for everything which was truly nationalistic. The voice and talent of Miss Tashko had imparted a golden sheen to those simple folk songs of ours. The entire audience wished that the last part of the concert, consisting of Albanian melodies, had been expanded more; this is because our people grew up with them and they have more appeal for them, particularly when they are skillfully stylized.[89]

The Programs of the Concerts

Although the concerts of the early 1930s consisted almost entirely of carefully chosen classical pieces, three or four years later the AULS were receiving almost the same critical attention. Looking at some concert programs of those years, one might be surprised at the seriousness of their presentation, the diversity of the repertoire and the careful combination of vocal and instrumental pieces. Though, in the early 1930s, the concerts were almost entirely classical repertoire, one or two Albanian songs were sometimes included. Three or four years later the AULS received almost the same critical attention as the classical pieces:

> The song recital, with the participation of Tonin Guraziu, who was very greatly admired by the audience for his solo piano piece, included eight Albanian songs and eight accomplished compositions by the great composers of the Occidental world. Not only were the Albanian songs encored, but the foreign songs, too, particularly "Les rires" from *Manon Lescaut*, a fact which admits that although our people clearly love their native songs, with which they were brought up since childhood, they have started to taste and admire international art. . . . What was particularly notable was that the young people and the school girls were the most interested.[90]

Towards the end of the 1930s, the concert programs included more and more Albanian urban songs. The climax was reached on 1 March 1939 (only a month before the Italian military intervention in Albania), when Paluca (Kraja) and Aleksi (Gjoka) gave a concert consisting entirely of AULS. The program note, written with patriotic feeling, clearly reflected the imminent foreign threat, but the critic, inspired by the concert, did not hide his enthusiasm:

> "The Manifestation of the Old Song," a title worth an entire poem, a

> performance which marks a full triumph for the Albanian urban song. Think, for a while, what progress has been made in such a short time! The Albanian song, which used to be located in a corner of a program filled with foreign pieces, now occupies an entire evening. If, yesterday, it was presented as a poor cousin, today it is an item put in an honored place. And, this place was not given, but earned.[91]

A tremendous effort was needed to reach the point when the AULS was included in vocal recitals. In the early 1930s, it was an honor for AULS to be combined with classical pieces. In the later years, the inclusion of AULS in concert programs became a necessity to ensure popular appeal. The singers of the later 1930s tried to combine AULS in their programs in different ways, either to intersperse them between classical pieces in different parts of the program, or to put them in a special section of their own. In the early 1940s, when the "veteran" group of artistes was increased by new members, more complex programs were given, some of them in combination with Italian singers and instrumentalists, accompanied by the piano or orchestra.

Concert Audiences

Before the stylized forms of urban music began to emerge around the 1930s, the majority of the Albanian people had enjoyed only folk, traditional urban or popular music, for voice or instruments. Even those living in the towns could not easily digest the so-called *urban lyric songs* and, to make matters worse, some *à la franca*[92] singers tended to sing well-known songs in a style that was unusual and unfamiliar to the audience. Unfortunately, there were also some educated people who, returning from Western countries during their university vacations or on graduation, were slow to praise any national virtues, or to attend the cinema or theatre halls where the vocal concerts were held. Zavalani's[93] review "Impressions of the concert Paluca–Aleksi," written in 1939, is the appeal of an Albanian intellectual to other educated Albanians to support the best values of the national culture:

> Many of us despise Albanian entities in comparison with Occidental culture, whilst foreigners, exponents of that culture, come here and marvel at the monuments of the ancient civilization of this old nation, forgotten in a corner of the Balkans. There are few of those Albanians who are familiar with the values of the Canon of Lek Dukagjini,

> whereas the foreigners study it carefully, translate it into their own languages and find in it some very original aspects of the judicial codes. We also did not know how to appreciate the generous spirit and refined taste expressed in our national costumes. It is thanks to a foreign ethnographer who spent several weeks in our mountains that we were made to appreciate those treasures of art and craftsmanship which could be ruined by our negligence.[94]

However, a few of the intellectuals in the towns (or the intelligentsia social group) that had also graduated from Western universities in subjects other than music, were really hungry to see their own artists interpreting in their own country not only the classical repertoire but also some of their national music. There was also a party consisting of various merchant classes, who were interested in any new event, whatever it was.

An effort was required from the artistes to fulfil this genuine public demand. Something was needed to draw a larger audience to the concert halls. The answer might be the inclusion of Albanian songs; at least, in that case, a larger proportion of the audience would understand the words. Many beautiful songs already existed, which were being performed by traditional or amateur singers. In most cases their origins are still obscure. The type of song which one could hear in many public and private places included beautiful songs sung by traditional or amateur singers in a very relaxed and spontaneous way. One could also hear accomplished songs with a fine shape and structure, such as "May You Flowers Blossom" (*Çelni ju moj lule*), "In Praise of Your Charming Beauty" (*Kenke nur'i bukurisë*), "O You Lovely Flowering Rose" (*As aman-o trëndafili çelës*), "Looking from the Window" (*Dola n'penxhere*) and "Nightingale, You Poor Nightingale" (*Bilbil, o i mjeri bilbil*).

What were these melodies and these songs? What did they evoke? Who composed them? Some of these questions are still not answered today, but it is certain that these urban songs came for the first time to be shaped into stylized or art songs in the interpretations of the art singers of the 1930s. A new era was imminent, that of the urban song interpreted by the art singer.

The audiences seemed to enjoy the vocal concerts (sometimes interspersed with instrumental pieces), so they became one of the most evident demonstrations not only of art music in Albania, but also of cultural and national affirmation. It was not just the singing that at-

tracted the audience, it was the whole ambience and the opportunity which the occasion gave them to see and to be seen. The performers on stage, the soprano or tenor accompanied by the pianist and a young page turner, displayed not only their musical qualities by singing in foreign languages such as Italian, French or German, but also their expensive dresses, makeup and other small rituals, all borrowed from the current Western European fashion. Whenever the concerts were held, the halls began to be packed. In programs where they were included along with classical pieces, AULS received a particularly encouraging response from the audiences. Assessing the role of AULS and the audience, Zavalani stated:

> Let's be glad, then, that the Albanian song is not in the same peril [as ethnography, archaeology and the judicial codes]. Its contact with the Occident has led us to esteem that valuable part of our folklore. Thanks to the musical techniques of the civilized world, we have learnt to refine, take pleasure in, and harmonize the old songs, without obscuring the special flavor that the inspiration of the Albanian soul gave to them. . . . The silent relationship, or more accurately, the inherent collaboration between the singer and audience, was indeed surprising. From the first sounds, a partnership, a magnetic stream was created which continued throughout the concert. There were moments when, looking at that sea of heads facing towards the stage with rapt attention, one could feel the hearts of the nation beating with a shared affection.[95]

Artistic Fellowship

One of the most notable aspects of the emergence of the AULS was the empathy gradually built up among the art musicians and poets of the thirties. A gesture of fellow feeling to be remembered was made in 1933 when, in order to raise funds for Kristaq Antoniu's scholarship, Lola Gjoka joined Antoniu to organize a series of concerts in Tirana, Shkodra, Durrës and Korça. The programs included, apart from Antoniu's classical repertoire, three Albanian urban songs, "Nightingale, You Poor Nightingale," "May You Flowers Blossom" and "O That Dark Eye." Their success was enormous and the response of the press was formidable. This generous gesture on the part of the pianist stimulated the singer in his further studies in Italy. Another impressive occasion was in 1938, when Marie (Paluca) Kraja and Lola (Aleksi) Gjoka

joined Kristo Koço in a benefit concert. The funds raised enabled Koço to study singing in Milan.

This attitude of established artistes towards newcomers became a norm rather than a mere gesture of solidarity. I would like to quote, briefly, some unforgettable conversations which I have had with the friends and colleagues of my mother's generation, such as the poet Poradeci. Recalling his close friend, Tefta Tashko, he said:

> I am not giving you information about Tefta, I am giving you my heart. She only got the second prize in Paris because her voice was not full enough. She was an artist who wanted to make art, not to feed herself. We were more than friends, we were companions. From Milan I received a letter from Tefta, where she asked me to sign a form to claim payment from the Columbia society for my poems. I did not want to fill in the form. Gaqo insisted that I should take the money, but I, the Poet, donated it to Columbia because I felt ashamed to take it. In another case, regarding Schubert's Serenade, he said to me: "It was translated earlier by Asdreni but was not suitable for singing and I translated it again for Tefta!" (This collaboration did not last long, but was artistically inspiring on both sides.)[96]

Critical Notices

It should be said that although no professional critic existed in the 1930s, some of the educated people, for whom classical music was part of their culture, took upon themselves the role of music critic. One could feel from their reviews that these intellectuals were writing from a sense of responsibility, in expressing their hopes for the new society and cultural freedom. At the same time they revealed in their writings the diversity of their cultural backgrounds. It was probably around the 1920s when music criticism could be said to have begun in Albania, Pika, Zavalani, Çika, Bubani and others being among the first to produce reviews. Being open-minded intellectuals they saw this task not so much as a career as a moral duty to elucidate the achievements of the art musicians of the 1930s. In one of the musical reviews of the 1930s, Zavalani recounts:

> Touched by the magisterial interpretation of Chopin's *Tristesse*, I started to make notes of my impressions of the concert. A friend of mine sitting next to me asked what I was writing in such a hurry. I told him that they were some notes for a review that I was preparing

> for the next day. "Hm," my friend grumbled ironically, "since when have you become a music critic? . . . "It's true," I said, "that this is not my job, but since we do not have any *Artist* to produce critical notices, I fear that this beautiful concert, which is a great event in our poor musical life, may pass without comment. However, I am not devising the review from the standpoint of a musical expert, but simply as an amateur."[97]

Two years later, Zavalani was almost established as a music critic, but he openly declared that he knew nothing about the technical side of the art and was writing purely as a music lover.

> It so happened that the expression of my admiration in the columns of a newspaper for one of our artistes who had touched me with her sweet singing, was enough to have me accorded the title of "music critic." Now, every time there is a concert, it falls to me to give a judgment in the newspaper. The task is a pleasant one and I do not like to avoid it. But since the "notice from the music critic" has become part of my duties as a journalist, I want to explain myself before I discuss the subject. Journalism is for me the most sacred mission and I can't stand those journalists who write about matters which they don't understand, who defend a belief they don't have, or write differently from the way that they think. Thus, I must say frankly that I know nothing about the technical side of the musical art. I like music and I listen to it with the greatest pleasure. Wherever I have been and whenever I have had the occasion, I have assiduously attended operatic and concert performances. Here in Albania too, thanks to the wireless, I have not entirely lost contact with the magnificent world of sounding harmony.[98]

Although most of the time the critics tried to encourage the development of musical life with favorable notices, there were moments when these capable commentators "dared" to make a point in their reviews. Bubani, for instance, wrote after a concert (during the *VIII Fiera del Levante*) in the *Salone Convegni* on 15 September 1937 in Bari, Italy: "Miss Tefta Tashko, an artist with an indisputable value and a dedicated talent, because of the tiring journey, did not produce in Bari the result which we were *entitled to expect*. She sang beautifully and the audience applauded in a frenetic way and encored her, but we expected more because this is what we are used to hearing from her."[99] In another review, this time of Paluca (Kraja), Zavalani, after hearing the concert of 8 June 1938, wrote:

> Miss Paluca has a light ethereal voice, not very big in terms of volume but surprisingly pleasant in tone. Her song flatters your ear like the flight of a swallow on the even surface of the lake. She has reached the peak of her skill in the interpretation of the *Shkodrane* songs. In her mouth those simple but lively motifs make you experience true artistic delight. On the other hand, this approach may not always work. The way she flexes her voice, which creates such a beautiful effect in the *Shkodrane* songs, can also creep into her interpretation of the classical pieces and sometimes it spoils the melodic purity.[100]

The idealistic and visionary manner of thinking in the critical notices of the 1930s was gradually replaced by a sort of utilitarian–pragmatic mode of thought during the Second World War. In the early 1940s, in particular, criticism appeared to be more personal and judgmental. The ethical code of the press did not always protect the artistes from biased opinions. In the review "A Concert of Popular Song,"[101] it is not just the continual sniping at the young female singers or the discouraging words, not quoted in the following translation, but also the verdict on the concert that would make even a professional music critic pause, before writing:

> Would it not have been better if Merita Sokoli had sung only the southern and not the northern urban songs? Her artificial and often inappropriate attempts at a northern accent with nasal and guttural nuances, clearly showed that the singer naturally speaks and sings in Tosk. We think that all the care and effort she gives to her attempt at a northern accent would be better spent on her interpretation of the pieces, rather than on the pronunciation of the tonic accents on the Geg words! Behije Çela also failed to produce a convincing interpretation. . . . We do not yet have the real measure of the urban (popular) melody, but we can only feel the differences, small or great, as they occasionally arise, between the performances of the singers in question and those of our popular (traditional) singers. This denaturalization generates, of course, either from the singers or from the composer–arranger, who has added or removed notes at random, and not as he has heard them from our popular (urban) singers. . . . The atmosphere became tedious because our songs are all much the same and the melodies are largely monotonous, with very little variety.[102]

The young soprano, Merita Sokoli, had every right to sing the northern

Shkodrane songs although she came from Korça, in south Albania. She had an indisputably beautiful voice and even if she had problems with the northern dialect, she could have improved by practice rather than abandoning this repertoire. If her more experienced colleagues of the 1930s were already performing urban songs from different parts of Albania, M. Sokoli should not have been prevented from doing the same.

Concert Tours Abroad

I consider the musical achievement in AULS of the 1930s to be a purely art-music phenomenon, simply because AULS started life by being arranged, adapted and performed during the public concerts of that period. The process which created this genre in the 1930s continued in later decades, with increased interest and commitment from the singer as well as from the creator. The climax in the development of Albanian urban lyric song may be considered to have occurred in 1937, with the tour by Albanian artists to Italy. One of the concert reviews reports: "These songs are an inestimable patrimony which should be guarded, and we hope that Mr. Kono himself will agree to transcribe and harmonize them, because they preserve the beauty and melody of the Albanian musical soul."[103] They were immediately offered for recording in Italy and in 1942 Antoniu recorded sixteen AULS, along with other songs and romances by Romanian composers, some of them translated into Albanian. AULS were also arranged to be accompanied by Italian orchestras, and Tashko-Koço recorded several of them on the same discs as classical arias from, for example, *La Traviata*, *Il Barbiere di Siviglia* and *Les Pêcheurs de Perles*. Three Italian conductors, Segurini, Rizza and Consiglio, were involved in her recordings. Albanian musicians, particularly Dungu, arranged, orchestrated, accompanied on the piano and conducted the orchestra in a set of recordings. These recordings today have a special historical value. In spite of the Italian official political ambitions on Albania, the presence of Italian musicians and impresarios there was a considerable stimulus to Albanian art musicians. The *Fiera del Levante* of 1937 with the participation of Albanian art singers and pianists was a platform for displaying the virtues of Albanian urban lyric songs: "The second half was dedicated to Albanian popular [urban] songs which aroused frenetic applause from the audience. Those songs spoke particularly about the soul of the Albanian

artistes for whom the distant vision of their beloved country, family and native land appeared before them, awakening many dreams and a profound wave of poetry."[104]

In these manifestations nearly all trained artists took part, exquisitely dressed in resplendent folk costumes, and proved that this new stylized type of song was now fully fledged. It was one of the rare occasions on which Albanian artists had crossed the borders as a group to demonstrate their individual and collective talents in the field of urban song. The Italian critics realized what a significant moment this was in the history of Albanian culture:

> Let us say immediately that the initiative of this successful concert was received with genuine enthusiasm, not only because it made it possible to estimate the worth of these valuable artists, but, also because it made it possible to fall in love with some Albanian popular [urban] songs of pure melody and to discover in them some of the inexhaustible musical resources which are sealed in the heart of the Albanian people.[105]

Notes

[1]To the *Maggio Fiorentino*, this massive festivity in which a wide range of performers, folklore groups and prestigious orchestras of different countries took part, maximum attention was paid by the Albanian regime. In Florence, also, a separate session (day) was reserved for the Albanian group in the Festival.

[2]According to Kolë Gurashi and Gjush Sheldija, the tenor Shtjefën Jakova (born in the 1860s) and his *aheng* colleagues, Xhoxha on the violin, Gjon Shahini on the *saze* and Filip Koleka on the *dajre*, were "the first to record the *aheng* songs, in 1910."

[3]Spiro Kalemi, "The Interpretation of the Urban Song by Marie Kraja," in *Kultura Popullore* (The Folk Culture), no. 2, Tirana (1986): 116.

[4]E. Çabej, *Studime Gjuhësore*, Linguistic Studies, Prishtina, Rilindja, vol. 5, 1975: 128.

[5]M. Ettore came to Albania during the war together with other Italians, such as the violinist and conductor Rampi, who made a distinctive contribution both to art music and to light music in Albania.

[6]Harry Plunket Greene, *Interpretation in Song*, London, Macmillan &Stainer and Bell, Limited, 1912: 4.

[7]The *quarter-tone* term used here is not of the same rigid span as, for instance, in Turkish *makam-s*.

[8]S. Kalemi, "The Interpretation of the Urban Song by Marie Kraja," 110.

[9]Pierre Bernac, *The Interpretation of French Song* (London, Victor Gol-

lancz, 1976), 6.

[10]S. Kalemi, "The Interpretation of the Urban Song by Marie Kraja," 109.

[11]The biographical data of the soprano Marie (Paluca) Kraja were given to the present writer by Kraja herself, for the purposes of this study. The names Paluca (her family name) and Kraja (after her marriage) will be used throughout the book.

[12]Sadie Agolli, comp., "I Don't Feel Lonely, the Song Is My Companion," *The Stage and the Screen*, no. 4, Tirana (1989): 21.

[13]Agolli, "I Don't Feel Lonely, the Song Is My Companion," 21.

[14]Kraja and Koço sang together three duets by Fauré, and also pieces from *The Magic Flute* and *Don Giovanni*.

[15]Ales (Injac Zamputi), "The Nightingale of Shkodra," *Leka* periodical, no. 2 (1939): 44–47.

[16]Nebil Çika, "The Enthusiasm of the Public," *Shtypi* (The Press), 12 June 1938.

[17]Both names, Tashko and Tashko-Koço, will be used throughout the book.

[18]The classical pieces were: Rosina's "Una voce poco fa" from Rossini's *The Barber of Seville*, Violeta's "Follie . . . follie . . ." from Verdi's *La Traviata*, Leïla's cavatina "Comme autrefois dans la nuit sombre" from Bizet's *The Pearl Fishers*, "Le cœur et la main" from Lecocq, and Schubert's *Serenade*.

[19]Pika, "The Recital of Miss Tefta Tashko," *Iliria* (Illyria), 14 December 1935.

[20]Anon., "The Great Success of Tefta Tashko's Vocal Concert," *Drita* (The Light), Tirana, 24 February 1938.

[21]L. F., "The Tashko–Aleksi Concert," *Drita*, 25 February 1938.

[22]Anon., "The Concert of the Day Before Yesterday," *Gazeta e Korças* (The Korça Gazette), 5 November 1938.

[23]P. St., "The Reception of the Albanian Artiste, Tefta Koço, at the Belgrade Opera," *Gllass*, Belgrade, 14 November 1945.

[24]The biographical data of the tenor K. Antoniu were given to the present writer by his son, Gjergj, for the purposes of this study.

[25]"The Press and the people of Romania in general have accepted with enthusiasm Mr. Antoniu's films, highly praising his undeniable talent. These films have been shown for two years now, and they still continue in all the towns of Romania with great success. It was precisely this period when Mr. André Faure, the representative of the French Company *Societé française des films historiques filmés*, arrived in Bucharest. Admiring the talent of the Albanian artiste, this society engaged him immediately and under the production of Mr. Pierre d'Allick the film *La première faute* was shot, with Miss Nadia de Kozarini (Miss Russia) as his co-star. This was the latest coronation of Mr. Antoniu. However, it will not be the last, because the skill of Mr. Antoniu continues to grow and it won't be long before the Albanian artiste, after his return

from Berlin where Albania is sending him to master his skill, plays in films which will be entirely Albanian. Thus, we will be able to show to the world the art, the people and the picturesque places of Albania." A. "The Albanian Artiste K. Antoniu in the Capital," *Besa*, Tirana, 9 November 1932.

[26]Anon., "Democratia," Gjirokastra, 30 December 1933.

[27]Anon., "The Success of Singing and Piano Recital," *Gazeta e Korçës* (The Korça Gazette), 23 September 1933.

[28]The biographical data of the soprano Jorgjie Truja were given to the author of this book by Truja's daughter, Takuina, for the purposes of this study.

[29]Laonikus, "Miss Filçe Has a Wonderful Voice," source unknown, Tirana, 1929.

[30]Anon., "Untitled," Tirana, 10 October 1932.

[31]Bubani, "How the Concert Went," *Gazeta Shqiptare* (The Albanian Gazette), Bari, Italy, 17 September 1937.

[32]Anon., "Un Grande Concerto," *Gazeta Shqiptare* (The Albanian Gazette), Bari, Italy, 14 September 1937.

[33]Anon., "Concerto vocale e strumentale oganizzato dalla Bashkija di Durrazo," *Tomorri*, Durrës, early 1940s.

[34]Unpublished material used by kind permission of the Opera Theatre Archive in Tirana.

[35]Gjergj Bubani, "Last Night's Concert Had an Extraordinary Success," *Drita* (The Light), Tirana, 10 June 1938.

[36]Anon. "The Concert Paluca–Koço–Aleksi," *Java* (The Week), Tirana, 13 June 1938.

[37]Xh., "The Vocal Concert by M. Paluca, K. Koço, L. Aleksi," *Shtypi* (The Press), Tirana, 11 June 1938.

[38]Anon., "Concerts," *L'Italia*, Milan, 13 May 1939.

[39]Ramadan Sokoli's books on musical instruments are: *Les danses populaires et les instruments musicaux du peuple Albanais*, Tirana, 1956; *Veglat muzikore të popullit shqiptar* (Musical Instruments of Albanian People), Tirana, 1966; *Gjurmime folklorike* (Folkloric Explorations), Tirana, Shtëpia Botuese (Publishing House) "Naim Frashëri," 1981; with P. Miso, *Veglat muzikore të popullit Shqiptar* (Musical Instruments of Albanian People), Tirana, Akademia e Shkencave (The Academy of Science), 1991.

[40]The *fyell* (Turkish *kaval*) is one of the most diversely shaped and named wind instruments; it is found all over Albanian territories including the Diaspora (in Italy). It is an open-end-blown flute of cane, bone, wood or metal, and is generally found among shepherds and goatherds. Some types of *fyell*, which provide all sorts of folk music played in a group or solo, create a pastoral atmosphere and fascinating color in urban instrumental ensembles.

[41]The *bakllama* is a long-necked lute with three or more strings. Its size can vary but its body is always pear-shaped and gut frets tied on the neck are preferred. It is played with a plectrum made of cherry bark or a turkey's feather, by plucking the strings with a variety of strokes and particularly of one or two

drones. This instrument is used in the south of Albania and, although it has never been a part of the *saze* ensemble, its use for particular colorful details plays a characteristic role in urban music.

[42]R. Sokoli, P. Miso, *Veglat muzikore të popullit Shqiptar*, 139–140.

[43]"The replacement of untempered instruments (such as *llauta*) with the tempered one, throughout the group, has changed the originality of folk and urban music and some of their most typical characteristics." (R. Sokoli, P. Miso, *Veglat muzikore të popullit Shqiptar*, 235).

[44]R. Sokoli, P. Miso, *Veglat muzikore të popullit Shqiptar*, 224.

[45]R. Sokoli, P. Miso, *Veglat muzikore të popullit Shqiptar*, 71.

[46]In Shkodra, "the oldest *aheng* group to be remembered from the eighteenth century is that led by Mehmet Shllaku from Vukatana, the Vezir's *sazexhi*; in the same group were also included Tuke Vasija, the comedian and messenger of the Vezir's Court, Kralo Berati on the violin and the singer Hafiz Halit Tophana." (Kolë Gurashi and Gjush Sheldija, "Ahengu Shkodran," (The Shkodran *Aheng*), *Shkodra Yearbook 1961*, 209.

[47]*Bards* or anecdotists, who in the *aheng* parties improvise a range of humorous conventional verses; each line is usually composed of 7, 8 or more syllables.

[48]A lute-type instrument with a long neck and a pear-shaped body; its (ten?) strings were plucked with a plectrum. This instrument is not now in use.

[49]"Shoqninat e vjetra muzikore" (The Old Musical Societies), 193?, *AQSH* (The National Central Archive), F 831, file 5, 63.

[50]Jan Gordon and Cora J. Gordon, *Two Vagabonds in Albania* (London, John Lane the Bodley Head, 1927), 46–47.

[51]"Shoqninat e vjetra muzikore," 63–64.

[52]Gjon Kolë Kujxhija, *Valle Kombëtare, Cori Nazionali Albanesi* (National Dances)—*Dasëm Shkodrane, Nozze Scutarina* (Shkodra Wedding; Florence, Tipografia "Il Cenacolo" di Bruno Ortolani, vol. 1, 1943), 8.

[53]Gjon Kolë Kujxhija, *Valle Kombëtare*, 8.

[54]These songs were published in *Këngë dhe Valle* (Songs and Dances), notated, Tirana, 1957.

[55]Xh., "The Vocal Concert, M. Paluca, K. Koço, L. Aleksi," *Shtypi* (The Press), Tirana, 11 June 1938.

[56]Eno Koço, "A Distinguished Artiste and Educator," *Skena dhe Ekrani* (The Stage and the Screen), n. 4, 1985: 51–52.

[57]Anon., "A Vocal Concert by Merita Sokoli," *Tomorri*, Tirana, 13 February 1943.

[58]The biographical data of the pianist Lola Gjoka were given to the author of this book by Gjoka's daughter, Juki.

[59]Tajar Zavalani, "Impressions of the Concert of the Eighth of June," *Shtypi* (The Press), Tirana, 15 June 1938.

[60]a.j., "The Success of the Concert of the Artistes Tashko–Aleksi in Town of Shkodra," *Drita* (The Light), 15 February 1938.

[61]Anon., "The Concert Paluca–Koço–Aleksi," *Java* (The Week), Tirana, 13 June 1938.

[62]The biographical data on the pianist Tonin Guraziu were given to the author of this book by Guraziu himself, for the purposes of this study.

[63]According to another source of information, Kono also taught theory and clarinet.

[64]In his memoires Guraziu mentions that the "divorce" was probably due to a dispute over *honorars* (earnings), but there might also have been other reasons.

[65]Gjergj Bubani, "Korça, the Artists' Nest," from an unidentified journal, Korça, 1933.

[66]Bubani, "How the Concert Went," *Gazeta Shqiptare* (The Albanian Gazette), Bari, Italy, 17 September 1937.

[67]Brumbulli, "After the Albanian Day," *Gazeta Shqiptare* (The Albanian Gazette), Bari, Italy, 17 September 1937.

[68]a.j., "The Success of the Concert of the Artistes Tashko–Aleksi in the Town of Shkodra," *Drita* (The Light), 15 February 1938.

[69]Giovanni Canale is the author of the band piece *Danza albanese* (The Albanian Dance).

[70]It is said that with the white Elbasan *fez* that he produced, he was trying to replace the Turkish *fez*, which was of a different shape and size and of a darker color.

[71]Sulë Dedej and Alfons Balliçi, *Isuf Myzyri*, Elbasan, Onufri, 1996, 21.

[72]In a review published in *Drita* (The Light) on 25 July 1976, Kono reconfirms that the above-mentioned songs were dedicated to and "composed specifically for Tefta."

[73]This is how two singers wrote to the composer on the day after its performance on 29 February 1942: "Dear Mr. Kono, with great joy I heard your beautiful Rhapsody, and that's why I am rushing to congratulate you with the greatest sincerity. It was an event for me and for all the people who heard it. My heart swelled when I heard all around me words of praise for an Albanian talent. I think this will be one of the first works which will spur you on towards a bright future. We are expecting from you many things; therefore, courage and keep working to show the world that we also have talents which we will voice in the future. Love, Kristo Koço."

"Honorable Mr. Kono, my congratulations are the same as those expressed by Kristi, so I shall not repeat them. In other words, last night you gave us a particular joy and I congratulate you on your beautiful talent. We have never doubted your talent, but this time you proved it with an important work. The motif I liked the best, probably because it was unknown, was the *Korçare* one, i.e., one of the four motifs but not the *Sugary Delight*, nor the *Husband from the Dairy*, nor *There Were Two Sisters-in-Law*. I hope I make myself clear. That motif I liked very much, and I have the feeling that you have sung it to me on another occasion. I wish to see you in Tirana, to go on working on these

wonderful projects. Sincere regards, Tefta Tashko-Koço."

[74]The biographical data on the composer–arranger Baki Kongoli were given to the author of this book by his son, Fatos, for the purpose of this study.

[75]Baki Kongoli, "She Lives Among Us with Her Beautiful Voice," *Drita* (The Light), 17 December 1972.

[76]Turtulli left Albania in the 1930s for South America and ceased to be involved in Albanian musical life.

[77]Turtulli is remembered for his powerful voice and his confident top notes, particularly in arias such as Puccini's "Ch'ella mi creda" from *La Fanciula del West*, Boito's "Giunto sul passo estremo" from *Mefistofele*, Puccini's "Nesun Dorma" from *Turandot* and "E lucevan le stelle" from *Tosca*.

[78]A French Lycée with French teachers was set up in 1917 in Korça and the French language was also quite popular, not to mention French fashion and behavior. In June 1935, the Korça papers announced that an Albanian soprano from Korça had returned to her country and her home town after studying for nine years in France. Winkler accompanied Tefta Tashko in many concerts in Korça and, according to Boris Plumbi, "although he was a good musician, he felt nervous accompanying Tefta because of her demands for accurate indications of tempi, dynamics, phrasing, nuances, etc."

[79]Kosta P. Manojlovič (Manoylovich), *Besa*, October 1933.

[80]Geographical Handbook volved in Albanian musical life. Series, *Albania*, 213.

[81]*meyhane*, Turk., pub, bar.

[82]*çengi*, Turk., dancing girl.

[83]S. S., "The Albanian Art in Action," *Drita*, 2 February 1938.

[84]S. S., "The Albanian Art in Action," *Drita*, 2 February 1938.

[85]S. S., "The Albanian Art in Action," *Drita*, 2 February 1938.

[86]Anon., "Un Grande Concerto," *Gazeta Shqiptare* (The Albanian Gazette), Bari, Italy, 14 September 1937.

[87]Compare Puccini's operas, in which the oral tradition of interpretation is just as strong as strict obedience to the score.

[88]Tajar Zavalani, "Impressions of the Concert Paluca–Aleksi," *Donika*, Tirana, No. 1, 1939.

[89]Zavalani, "The Concert Tashko–Aleksi," in *Albanian Struggle*, Tirana, No. 14–15 (February–March 1938): 143–144.

[90]K., "The Great Success of Musical Tour in Kavaja, Berat, Fier, Vlora," *Shtypi* (The Press), 21 March 1939.

[91]Zavalani, "Impressions of the Concert Paluca–Aleksi," *Donika*, Tirana, No. 1, 1939.

[92]A term used in Albania to indicate the image of a Western pattern, similar to *à la* (*alla*) *turca* for a Turkish illustration.

[93]Student-journalist of the 1930s.

[94]Zavalani, "Impressions of the Concert Paluca–Aleksi," *Donika*, Tirana, No. 1, 1939.

[95]Zavalani, "Impressions of the Concert Paluca–Aleksi," *Donika*, Tirana, No. 1, 1939.

[96]Poradeci again, on Tashko-Koço: "Thanas Tashko, the brave chief–veteran, impulsive and unfaltering at Fayoum in Egypt, who left as the legacy of the entire fortune he spent for his country a large family without shelter and a delicate beloved creature, his daughter Tefta Tashko, the sweet Korçare soprano of the capital." Frida Idrizi, *Lasgush Poradeci*, The Literary Works (Tirana, Shtëpia Botuese "Naim Frashëri," 1990), 367; Tashko-Koço, on Poradeci: "Yesterday I came back from Rome and I am rushing to thank you ardently for your beautiful verses. Particularly spirited are the two couplets from *When the Husband Comes Home from the Dairy* (*Kur më vjen burri nga stani*) which, to tell the truth, I found a bit awkward to sing because during the recording I started giggling." Letter sent by Tashko-Koço to Poradeci on 14 June 1937: Frida Idrizi, *Lasgush Poradeci*, 513.

[97]T. Zavalani, "The Tashko–Winkler Concert," *Përpjekja Shqiptare* (The Albanian Struggle), Tirana, No. 3 (December 1936): 180–181.

[98]Zavalani, "Impressions of the Concert of the Eighth of June," *Shtypi* (The Press), Tirana, 15 June 1938.

[99]Bubani, "How the Concert Went," *Gazeta Shqiptare* (The Albanian Gazette), Bari, Italy, 17 September 1937.

[100]Zavalani, "Impressions of the Concert of the Eighth of June," *Shtypi* (The Press), 15 June 1938.

[101]LIVO, "A Concert of Popular (Urban) Song," *Rivista Letrare* (1942).

[102]LIVO, "A Concert of Popular (Urban) Song."

[103]Anon., "Un Grande Concerto," *Gazeta Shqiptare*, 14 September 1937.

[104]Anon., "Un Grande Concerto," 14 September 1937.

[105]Anon., "Un Grande Concerto," 14 September 1937.

Part II

ANALYSIS

Chapter Four

Poetry and Music in AUS and AULS

Poetic Meter[1]

The correlation between Albanian folk poetry and rural or urban music involves, first of all, metrical organization. The meter, which is the recurrence in a poetic line of regular rhythmic units, falls into three basic types: *tonic* (*accentual*, Alb. *theksor*), *syllabic* (Alb. *rrokjesor*), and *syllabic-tonic* (Alb. *rrokjesor-theksor*); all three are *qualitative* systems. The tonic (accentual) meter, that is, poetry in which the number of syllables but not the number of accents per line varies, is, seemingly, the oldest; it occurs in folklore, in the old songs of the Cycle of Heroes (short epics), some songs of lamentation (both in the north and in the south), and the old songs of the *Arbëresh* (southern Albanian speakers of Italy and Sicily). The main feature of these songs is their free rhythm, dependent not on the number of syllables but on the number of rhythmic accents. Thus, it can happen that verse lines of ten or fifteen syllables may have four accents. The epic ballads accompanied on the *çifteli* (see *Glossary*), for instance, only have lines of ten syllables (with three or four feet), according to the syllabic-tonic system, whereas those with the accompaniment of the *lahuta* (the old rhythm), have preserved the tonic (accentual) system.[2] An old *Arbëresh* song called "O Beautiful Country" (*O e bukur Moré*) belongs to the tonic system and is in free rhythm.

The second type of meter, the syllabic (Alb. *rrokjesor*), consists of a fixed number of syllables per line but with a variable number of accents. This occurs in Albanian literature in art poetry (by Naimi, Migjeni, Noli, Çajupi and others). The syllabic-tonic (accentual-syllabic) meter (Alb. *rrokjesor-theksor*), which is a combination of two types, occurs throughout Albanian folklore, in lyric songs, love and wedding songs, laments, ballads, humorous songs and so on. This type is characterized by the use of the same number of syllables and stresses in each line; the music must conform. In this meter the verse lines do not take

their names from the number of syllables, as happens with the syllabic meter, but from the type of foot. The metrical stress in accentual-syllabic verse comes from the use of metrical units called feet, i.e., a combination of stressed and unstressed syllables. Classical meter, as in ancient Greek and Latin, was *quantitative* (i.e., the meter depended not on stress but on the "quantity" or duration of a syllable, and the foot consisted of "long" and "short" syllables).

Albanian folk and urban poetry (or even *bejtexhi* poetry) has an accentual-syllabic stress system, which means that, unlike Latin, it cannot make a short syllable long by metrically stressing it, nor can an absence of metrical stress make a long syllable short. In the three systems used in Albanian, the rhythmic accents of the poetry and the tonic accents of the sentence correspond: *Shég e ámel, shég e bútë* (Sweet pomegranate, soft pomegranate). This does not happen in Greco-Latin meters, where rhythmic and tonic accents do not always coincide, as demonstrated by this line of Virgil: *Infándum regína iubes renováre dolórem* (Oh, Queen you bid me recall a monstrous pain . . .). Such a thing never happens in Albanian folk verse. Even when a word is sung with an accent in the last *é*, for instance, *moj lulé, moj lulé* (o you flower), it is actually being unnaturally prolonged; in the natural form, the accent in the word *lúle* falls on the first syllable and it would have been more accurate to say *moj lúle-e, moj lúle-e*.

As was mentioned above, the arrangement of verbal syllables into groups of stressed and unstressed elements, in a more or less regular pattern, is structured by metrical feet. For practical purposes the feet are almost always composed of one accented syllable followed or preceded (and sometimes both) by one or more unaccented syllables. The examples used below are drawn from the texts of urban songs. The basic types of metrical feet are (with the stresses underlined): Iambic or Iamb (an unstressed followed by a stressed syllable), as in *kër-koj* (◡ / ♪ ♩), *fë-llanx qi rri n'ka-faz* (partridge locked in the cage); Trochaic or Trochee (a stressed followed by an unstressed syllable), as in *ve-të* or *fja-la* (/ ◡ ♩ ♪), *fja-la y-te* (your word); Anapestic or Anapest (two unstressed syllables followed by one stressed), as in *por-to-kall* (◡ ◡ / ♫ ♩), *as a-man/ moj lu-lé / të të shoh/ ci-la je* (o you lovely flower, so I can see who you are); Dactylic or Dactyl (a stressed followed by two unstressed syllables), as in *kum-bu-lla* (/ ◡ ◡ ♩ ♫), *O ku po/ shkon* (where are you going); Amphibrachic or Amphibrach (a

stressed syllable between two unstressed), as in *fë-mi-ja* (⏑ / ⏑ ♪ ♩ ♪), *kjo dasht-ni-ja/ kjoft mall-ku-e/ ty moj lu-le/ pa t'i shkru-e* (cursed be this love, for you, my flower, I had to write); Spondaic or Spondee (two successive stressed syllables), as in *për nji/ dit'* (/ / ♩ ♩); and Pyrrhic (two successive unstressed syllables), as in (⏑ ⏑ ♪♪), *As ma ngre/ të të shoh/ du-ke pas/ ç'e do El-* (*basanin*) or *Si du-kat/ haj-de shpirt/ na ka dal/ e-ra ka-* (*rajfil*). The last two meters are variations rather than standard metrical units.

Another point to be made is that in Albanian folk poetry, and consequently also in folk and urban songs, stanzas of two to ten or more lines occur in different combinations, according to the demands of the tune. The stanza, as it is known, is a group of lines which are sung to a certain melody. This melody is repeated again in the next stanza with different words. The most important types of stanza are: (1) The so-called *fictive* (Alb. *të rrejshme*) stanzas: two verse-lines (a distich) can be developed in part-songs (of south Albania) to produce a *fictive* strophe which should be written out, however, as it is sung, with all the repeats. For instance: *Zogë moj ku më qënke rritur*! (How much you have grown, my little bird), is sung: *Zogë moj ku më qën-/ Zogë moj ku më qënke/ Hajde moj rritur-ë*; (2) The stanza with a *chain repeat*, as in this song from Kruja which is a compound of two triptychs (a three-line verse): *Mbas nj'asaj kalaje/ nji bahçe me lule/ mbushur plot me cuca*; *Mbushur plot me cuca/ cila asht ma e bukur?/ nj'ajo faqe kuqja!* (Behind that castle, a garden with flowers, crowded with young girls; Crowded with young girls, who is the most beautiful, that rose-cheeked girl). This is sung: *Mbas nj'asaj kalaje, moj, nji bahçe me lule,/ nji bahçe me lule, moj, mbushur plot me cuca/ Mbushur plot me cuca, moj . . . Cila asht ma e bukur/ Cila asht ma e bukur? . . . Nj'ajo faqekuqja!*; (3) The *iterative* (repetitive) stanza is very commonly used too. In this type of stanza one or two words, or a whole line, are altered and in all the stanzas the same words are repeated. This occurs in the verses of Example 38B. The refrains of the folk songs of the towns and the countryside are of equal importance. The refrain or burden is a recurring line or phrase, especially at the end of a stanza; the term is also used to refer to the music.

Examples in folk poetry are: (a) *Ku verove, dimërove, O bilbil!* (Where Did You Spend the Summer and the Winter, O Nightingale!) from Përmet; (b) *Mu më xen me' i vile rrush, Tarnano!* (You Can

Catch Me with a Bunch of Grapes, Tarnano!) from Shkodra; (c) *Na mbiu trandafil mbë derë, se zymbyl, se trëndafil!* (A Rose or a Hyacinth Grew by the Door) from south Albania. An urban song example is "Zare, the Flower" (*Zare trandafile*), Example 28:

Zare trandafile	*Zare, the flower*
Ç'na,e bane me hile moj Zare	*You cheated us, Zare*
Sa e bukur je	*How beautiful you are*
Zare dil ke vija	*Zare come by the waterway*
Po të pret shoq(ë)nija	*The fellowship is waiting for you*
Sa e bukur je . . .	*How beautiful you are . . .*

In folk poetry and in traditional urban or *bejtexhi* poems the rhythmic accents generally correspond with the tonic accents of the words, and they also, as a rule, fall on the penultimate syllable of the verse-line. The syllables in the poems, and the beats or pulses in the music, are the basic factors that regulate the rhythm of the urban songs.

Very often a poetic meter can be transferred to a musical one, in which case the musical meter, particularly the 7/8, dominates the poetic meter. Also the voice line, being naturally adaptable to certain patterns of modal language, frequently corresponds to different types of meter. The meter fits the voice line either because the composer–poet has created the music and the words spontaneously, or because even if the poem was written by someone else, the music comes naturally to the composer.

Versification

Poetry, as a fundamental factor in the creation and existence of the urban song, was deeply under the influence of Middle Eastern styles. A great number of the texts of urban songs are of the *bejtexhi* type and many Turkish words, idioms and even methods of prosody which had penetrated the Albanian language made this type of poetry fit the urban songs perfectly. This strand of Albanian poetry was characterized by imitation of some of the conventional schemes of versification which were a typical feature of Middle Eastern poetry. The principal followers of this stream were Nezim Frankulla (1685–1760), Hasan Zyko Kamberi (eighteenth–nineteenth centuries) and M. Çami. Religious motifs

played a predominant role in the *bejtexhi* poems. There were dozens of other poets who followed the *bejtexhi* style. They chose to write in Albanian, but in a Middle Eastern style, which meant that their inspiration was expressed in a sentimental manner. The use not just of Turkish words but of Turkish emphases of Middle Eastern sensualism made some urban songs sound like a personal statement of the composer–poet, intended for his own catharsis rather than as a message aimed at a wider audience. However, Naim Frashëri (1846–1900), one of the greatest Albanian poets, who was a Bektashi[3] (see Chapter One, *Religion*), in the period of the national awakening (in the late 1870s), tried in his writing to fuse the purity of the Albanian language with the patriotic content.[4]

The texts of the urban songs belonging to the *bejtexhi*, urban or art poetry preserve the fundamental characteristics of the Albanian language. In spite of the use of numerous Turkish words, the basic criterion of versification is the transformation of language into poetry. The typical features, such as line length, rhyme schemes and regular or irregular meter play a significant role in the texts of the urban songs.

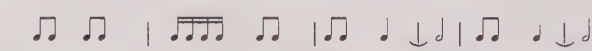
Albanian poetry is based on qualitative metrical systems (qualitative stress rather than quantitative length). The types of verse depend upon both regular accentuation patterns and the construction of lines according to the number of verbal syllables. Albanian verse-lines vary in length from three to sixteen syllables. The most common verse-lines are six-syllable, eight-syllable (the most familiar) and ten-syllable, and also the double lines (6+6). In art poetry, nine-syllable and eleven-syllable lines also occur. The rhythmic accents of the sentence usually correspond to tonic accents on the words. The rhythmic or principal accent of the word falls always on the penultimate syllable (rhythmic constant). Within any given line, depending upon the number of syllables, there are one or more syllables which carry the tonic accent, a stronger accent than those preceding or following it. Thus, in a line of four syllables, the third will carry the only regular accent. In a line of five, the fourth will be accented. In a line of six syllables, the fifth will carry the principal accent, but there is normally a secondary accent which might occur on various syllables of the verse-line according to the importance of the word. Thus, an eight-syllable line may have several rhythmic schemes such as 3–7, 1–3–5–7, 2–5–7.

In Albanian the counting of syllables does not create the same

problems as in Italian or French, because no elisions occur between words. However, the omission of vowels or the replacement of consonants occurs very frequently, for example: *Shqipëri*, *Shqipri*, *Shqipni*, *Shqypni* and *Shkiperi*, all meaning "Albania."

The use and accentuation of short metrical feet encourages asymmetrical musical meters such as 7/8 and 5/8. The longer beats, for example, comprised in a 7/8 musical meter (those which are extended by an extra half-beat), tend to correspond to the iambic poetic meter, and the shorter ones to the trochaic; a great number of urban songs are built on this musico-poetic basis. Nevertheless, the composers' genius for accommodating the poems to music and their desire to convey their sentiments through the music have created a genuine type of lyricism which is profoundly significant, particularly to the people in the areas where the songs originated.

On the other hand, the regularity of some of the accented verse schemes fits well with the metrical stability of the song. An example is Example 48; it is based on the spondaic meter, where the musical rhythm matches the poetic accentuation quite exactly. The principal accent falls on the penultimate note–syllable:

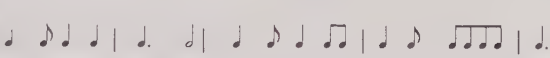


In the texts of the urban songs the elaboration of the exclamation *O*, or *Oh*, or other poetically meaningless sounds, such as *a-man*, *as-aman*, *aman-e*,[5] are very often added. In these cases the original poetic accentuation becomes displaced, or is replaced by the exclamation, and as a result it is the musical rhythm which imposes its own accents. In the examples below neither of the verbal exclamations *O* or *Oh* is counted as part of the six-syllable or eight-syllable verse-line. It is the music which regulates the metric pattern of the song's text.

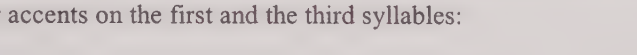
However, *aman*, or *as aman*, are counted as syllables. The following examples illustrate these points: *Oh, n'at' fush t' mejdanit* (six syllables); *Oh, ma ven dorën përmbi dorë* (eight syllables); *O ç'po kërkon o i mjeri plak* (eight syllables); *As aman(o) trëndafil(i) çelës* (eight syllables); *As aman o syr'i zi-e* (eight syllables); *As aman moj lule* (six syllables). As is to be expected, in an eight-syllable verse a secondary accent becomes a necessity, thus the accents fall regularly on the third

and seventh syllables. An excellent example of a musically regular realization of an eight-syllable line is found in the first three lines of the three stanzas of Example 45:

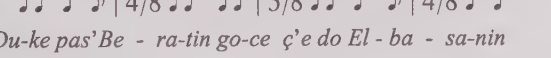
The third line, characterized by an increase of intensity of expression, demonstrates the point even more convincingly:



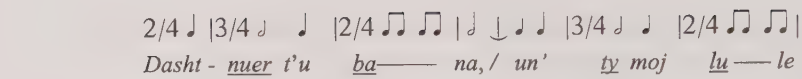
Another significant illustration of a six-syllable line comes in Example 41, where a principal accent falls on the penultimate syllable, with two lighter accents on the first and the third syllables:



The musical rhythm provided by the composer, although free, is metrically strong and matches the poetic accentuation with great accuracy. Only the second syllable of the second line (second bar) is awkward, because after six unison note–syllables, the eighth, the B flat *(-jë,* see the song notation), gives the effect of an accented syllable. Another six-syllable song text from Berat, Example 36, being composed in an asymmetrical meter (5+4/8), maintains the phrasing of a six-syllable verse-line while providing for the introduction of verbal syncopations, thus creating an added musical rhythmic interest: *As ma ngre sha-mi-në/ sa të shoh ni-sha-në/ du-ke pas' Be-ra-tin (goce)/ ç'e do El-ba-sa-nin.*



An example of a five-syllable verse-line, with the primary accent on the fourth syllable and a secondary one on the second, is found in Example 4:

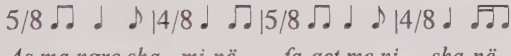


However, it must be accepted that the majority of urban songs do not follow strict versification principles. The disruption or irregularity may occur as the omission or addition of a syllable, but also as a completely irregular verse-line. In spite of this, some of them recreate the atmosphere of live events remarkably vividly. The song's structure, even when characterized by free *parlando* style and improvisation (bars 6–14), as in the *jare* song, is still bound to create a relatively strong metric stability. In cases where lines of different lengths are intentionally used in combination within a poem, the changeover is used as a structural feature. The poem below starts with lines of eight syllables, changing to four (see the song notation, Example 17): *N'at zaman t'asaj furije* (eight syllables)/ *Vetë deshta me dal' me tret* (eight syllables)/ *Fjala jote moj hyrije* (eight syllables)/ *Më ndali vet* (four syllables)/ *Ta dish, ta dish* (four syllables)/ *Që s't'la pa t'marr, aman* (four syllables). There is a great difference between the two main Albanian dialects, Geg and Tosk, involving the use of one of the vowels of the Albanian language, *ë* (as in English *the* or French *deux*); Gegs tend to omit it in spoken language, while the Tosks emphasize it. In the texts of urban songs in particular, *ë* is often omitted, either through the application of caesura (suspension) or sometimes when it occurs at the end of a line. On this issue, Gjergj Zheji writes:

> The letter *Ë* has a long history. We are not going to analyze the route that the *ë* has followed (of great benefit on this issue are the studies of Prof. E. Çabej), but it should be said that the *ë* phenomenon has to be seen from the historical point of view, because, as it is known, four or five hundred years ago, the *ë* was more prominent in the pronunciation of the Geg dialect, since it often occurs in the writings of the old authors, such as, Buzuku, Budi, Bogdani and Bardhi. Later on, the *ë* began to grow weaker, but the extent of its weakening varied over time and place: although if in everyday (common) speech, it easily disappeared, in the song, in relation to the tune, it survived longer. This depends, in the end, on the tune itself: the older the tune, the stronger the *ë*, the newer the tune, the weaker the *ë*.[6]

This can be seen even in the titles of urban songs from the Gegëria region. *Kndon Kumrija* (The Kumrija Is Singing) is the title of a song

from Elbasan (see Example 32). It starts with the verb "to sing" which according to Albanian linguistic principles should be *këndon*, but in Geg dialect the first vowel *ë* is omitted and the word, becoming monosyllabic, is sung as *kndon*, or sometimes *knon*.[7] In the title of a Shkodrane song, *Shkoj e vij flut'rim si zogu* (I Go and Come Back to You Swiftly Like a Bird), the word *flut'rim* (with two syllables, *flut-rim*) is a shortened version of *fluturim* (with three syllables, *flu-tu-rim*). The underlined words of one, two or four syllables in the verse-lines, *as aman o sy-r'i shkru-ar, ç'më ke dje-gur për-vë-lu-ar* of the Tosk song Examples 43A, B and C, would in Geg dialect turn out approximately as follows: *as aman o sy-r' i shkru, ç'm'ke djeg, për-vlu*. There are numerous folk (and fewer urban) songs in which shorter lines are inserted into a regular poetic meter. This enables the tune to be prolonged by the insertion of an iterative cadential formula making the word *bilbil* (nightingale) the leitmotiv of the song. The insertion of a five-syllable line within a ten-syllable meter creates syntactical interest: *O po gjeta nji bilbil në vesë/ More bilbil-o/ O se jam sëmurë dhe do vdesë/ More bilbil-o*. Quite frequently songs are structured in such a way that the poetic rhyme and rhythm play a lesser role than the syntactical phrasing, as in Example 36:



Another point that should be mentioned is that in a great number of urban songs, the unstressed words take a prominent role at the beginning of a verse, often because of the metrical accent: *Qi s'më len aspak m'u ndalë*, from "Cursed Be This Love"; *N'at zaman t'asaj furije*, from "At the Time of That Storm"; *Ç'ma dogje, ma përvëlove*, from "Looking from the Window"; *Ç'na e bane me hile, moj Zare*, from "Zare, the Flower."

Musical Meter

Albanian urban music is distinguished by its great rhythmic and metrical variety. The urban songs use several metrical and rhythmic combinations even within individual songs. The musical metrical structure of the urban songs is a combination of two main types of meter: (a) *defi-*

nite meter and (b) *free* meter. The definite meters or rhythmic meters occur in two types: as *common* (simple) symmetrical meters, such as 2/4, 4/4, and less often 3/4 (2/8, 4/8, 3/8), and as *compound* asymmetrical (limping) meters such as 5/8 (2+3 or 3+2), 7/8 (3+2+2 or 2+2+3), 5+7/8, 8/8 (2+3+3 or 3+2+3 or 3+3+2), and 9/8 (2+2+2+3 or 4+5). A significant example of the "sophisticated" limping meters, 14+11/32, is Example 38A. There are other combinations of duple and triple meters, but the ones above are the most common.[8]

The Oxford Companion to Music explains that "two-beat bars and three-beat measures are, in a sense, the only real units possible, for all others are combinations of these—two or more measures thrown into one as 4=2+2; 6=3+3; 9=3+3+3; 5=2+3 or 3+2; 7=2+2+3 or 3+2+2 or 2+3+2; and so forth."[9] This "so forth" is even more important in Albanian music, because the 8/4 or 9/4, for example, in Western European music are simple meters, i.e. 8/4 (or 4/2) and 9/4 (or 9/8), whereas these same meters in Albanian urban music are compound, i.e. in uneven groupings. In 9/8, a combined form of two main meters, a four-part with a five-part meter, or the other way round, there are four groupings, for example, 2/8+2/8+3/8+2/8 or 2/8+2/8+2/8+3/8, instead of 3+3+3. Of the compound meters, 7/8 is the most common throughout Albania. This is divided into three beats in each bar, two equal and the other (usually at the beginning or at the end) extended by an extra half-beat. Songs with changing meter and rhythm, particularly between the strophe and the refrain (usually from a simple to a compound meter), are common to all the three main regions of the urban songs (north, central and south). No matter which way they incline (towards the *makam* influence or southwestern Balkan modes), and in spite of the essential differences between north and south, the recurring metrical correlation is one of the main characteristics that define the urban song as a specific genre of Albanian music. Gjon Kujxhija writes:

> Regarding the rhythm [meter], it is the Western influence that dominates. Fifty percent of these dances [the urban sung-dances from Shkodra, in North Albania], are in 2/4 and 4/4 meters. Then, we have some with a united rhythm 2/4+3/4 and 3/4+3/8 and vice versa. Others, a large proportion, have a characteristic rhythm 5/16+7/16 and vice versa, which, I believe, is our original rhythm. We will observe that the 7/16 is the basis of the *aheng* songs.[10]

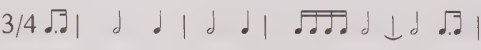
The different rules for regulating the division of the rhythmic values in the metrical group are closely connected with the *tempi* of the song. In slower tempi, the main beats are more pronounced, whereas in the faster *tempi*, even the accents of the main beats of several bars in a row tend to disappear; for the latter see Example 2B. It should be stressed that in some of the slow *tempi*, the accents on some beats also tend to soften, if not to melt away; see Example 1.

Free meters (or melismatic) occur in many urban songs, particularly in the first section of the song or the strophe (see Examples 25A, 25B, 40A, 40B, 43A, 43B, 43C, and 24A, 24B and 24C. In the traditional versions of the urban songs, the free meter is often like an absence of meter, but with some indications of fixed units of stress. The latter structure occurs in strophic (one-sectional) songs; see Examples 6 and 3; this belongs to the *aheng* genre and, in spite of the bar lines (applied by me), the song's natural flow acquires a free meter (or no meter); see also Chapter Two, *The Transmission of Urban Songs*. Ramadan Sokoli in his *Folklori Muzikor Shqiptar* stresses: "The climax of these agogical and mensurable changes occurs in the *aheng* songs where the instrumental accompaniment amalgamates with the singer's tune to create a series of contrasts and a variety of accents." And commenting further on sources of this metro-rhythmic wealth, Sokoli writes: "Where does all this exceptional metro-rhythmic wealth originate? This is a very mysterious phenomenon which is linked with our language, with the nature of our people and with the nature of our country which is full of contrasts and grace."[11]

Musico-Poetic Synthesis

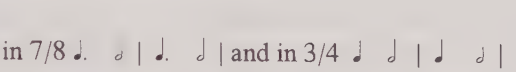
It should be stated from the beginning that the fundamental artistic phenomenon in the AUS and AULS was the simultaneous creation of the poem and music. This occurred not only in Shkodra at the end of the nineteenth century in Kurti's songs, but also in the early part of the century in the triangle of land between Berat, Janina and Korça in Muço's songs, and in the mid-twentieth century in Myzyri's songs. The majority of these songs tended to be metrically irregular and sometimes quite free, and thus relied less upon metrical accent than upon rhythmic flexibility. The other correspondence between text and music, although to a much lesser degree, involved the adaptation of the poetic meter to

the music. While some attempt has been made to explain these phenomena, the main observation will concentrate on common meters and the metrical relationship of poetry to music. The musical presentation is given in note values alone, without reference to melody and harmony, although these play a vital role in shaping the song. The examples that follow, taken from the AULS, are intended to show the metrical correlation of poetry and music. However, since the texts of urban songs were often in highly irregular meters, the composer, by using the formal structure of the song (a two or three sectional, or a refrain form), was more inclined to regulate the poetic rhythm through his musical treatment. One example is a portion of Examples 25A and 25B (see below). The adaptation of the poem to the music is far from verbatim, and there are also clearly errors in the verbal accents (*qërova* instead of *qërova*). However, the attractiveness of the song appears to have outweighed the difficulty of the accentual relationship between music and poem: *Do-la/ n(ë) pen/xhe-re* (trochaic+pyrrhic+trochaic); *që-ro-va/ mo-llën-(e)* (amphibrachic+trochaic); *më shpë-toj/ sa-ja-ku/ la-le (goce)* (anapestic+amphibrachic+trochaic); *pre-va/ do-rën-(e)* (trochaic). In Example 17, a *trochaic* meter is utilized and the melody, although treated in a *rubato* style, fits the regularity suggested by the poetic meter. The upbeat (♫) is also a *trochaic* foot and the metrical structure, as a whole, maintains the *trochaic* system. The author of this song, Palokë Kurti, created both the words and music together, although the words of this passionate love song were undoubtedly the original inspiration. The relationship between the words and the musical sense consists of the spontaneous harmony between the stress of the poetic meter and the accentual musical meter.

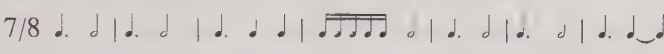


In the third musical bar (excluding the upbeat), the composer assigned several notes to a single syllable on melodic grounds. The close relationship between the poetic and musical meters can readily be seen here; this sort of literalism is encountered several times in the texts of the urban songs in this study. Repetition of the verse-line is also encountered in this song, but this does not belong in the category of the *iterative* stanza (described earlier under the heading of *Poetic Meter*).

The repetition of the third line of the stanza is done for musical reasons, rather than for poetic emphasis. The reiteration of the text is needed for the *final* cadence before the refrain, in other words, to round out the musical form. A great number of the urban songs are in *trochaic* meter, such as Examples 42, 41, 44A, and 28. For the first one, Example 42, there are two ways of arranging the meter:

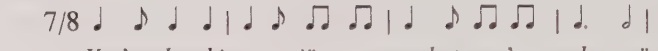


In my view, the 7/8 meter is closer to the nature of this song because of its jocular, folkloric character, which means there are three main accents in a bar instead of one, as in 3/4, and the articulation of the words takes its emphasis from the asymmetrical meter (see Chapter Six for an analysis of this song).



The trochaic pattern of the words is transferred to and fits neatly with the asymmetrical format of the refrain of the song. The frequent use of asymmetrical meters occurs even in highly lyrical songs such as Example 41, but also in many other urban songs; it may be seen and understood as one of the specific expressive devices linking the poetic meter and the asymmetrical musical meter. The successful musico–poetic synthesis in this song is due to Poradeci's words, a wonderful example of pastoral poetry. The poem, with its elaborate combinations of evocative sounds (in the first section of the song in 4/4 meter) and similes (in the second section in 7/8 meter), has found a genuine inspiration in Kono's musical setting, based on modal tunes and harmonies from the *Toskëria* region, in southeast Albania. In the section *Towards a Classification* in Chapter Two, Example 41 is included in the group of *environmental* songs created by the art composer. The 7/8 meter gathers the words of the song's refrain ("go to collect water, girls from all around") into groups of triple impulses and although there is no change of poetic meter, some of the syllabic values are extended and even change their accentuation; see the word *ujë* (water) in the second bar of the example below, in which the natural metrical stress falls on the first vowel. Co-

incidentally or not, it suggests the murmuring of the running water (see Example 41).



The trochaic meter, because it tends not to vary and also because it is more resistant to substitution by other types of metric feet, may make it difficult for the composer to avoid monotony. An illustration of this is in Example 44A, written by Dhimitër Kovaçi, in which the composer has added an expression simply for musical reasons which has little to do with Poradeci's poem. The poem itself stands as an excellent model of Albanian verse, but either the composer, Kovaçi, or the arranger for mixed chorus, Manojlovič (Manoylovich), Example 44B, felt that he needed to modify it by adding a dactylic foot (*haj–de dhe/ ho*) in order to relieve the inherent regularity and, probably, to emphasize the expression. The original version of the poem:

It blows on the bare mountain
Says the girl, I am freezing
Keep strong girl, we have to resist
Like the mountain resists the snow

Fryn veri(u) në mal të thatë
Thotë vajza lele ngriva
Duro vashë të durojmë
Siç duron mali dëborën

is changed to:

It blows, ***come on and ho***
It blows on the mountain,
Says the girl, ***come on and ho***
Says the girl, I am freezing etc.

Fryn veriu, ***hajde dhe ho***
Fryn veriu në mal të thatë
Thotë vajza, ***hajde dhe ho***
Thotë vajza lele ngriva etj.

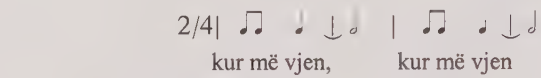
The last three songs in trochaic meter are all from south Albania. This does not imply that the meter is used only in this part of the country, but I wanted to illustrate Poradeci's skilful use of the elements of folk poetry. In both of his poems, Examples 41and 44, disyllabic structure is used; that, perhaps, is why there are more examples of literal transfer from poetry to music in this structure. The trisyllabic foot was also used by Poradeci in "The Stream of Our Village" (Example 41): *ci-pë-zën e bar-dhë, ci-pë-zën e ku-qe/ qa-fën si zam-ba-ku, buzët si bur-bu-qe*, and in a number of songs in 7/8 time, but this is far less common, as a gen-

eral rule, than the disyllabic foot. The elaboration of the expletives *Oh*, *O*, *Ah*, *Ej*, *Haj*, and the search for an appropriate lyric shape often take priority over the words. These sound-syllables take the place of the stressed syllables and make the meter change as well. A *dactylic* foot might be easily constructed with the aid of such a sound-syllable. There follow the first verse-lines of the four different stanzas of Example 5: *Oh, n'a-t'/ fush' t'mej-danit* . . . (Through That Orchard); *Oh, kur të/ shoh së largu* . . . (Oh, when I see you from the distance); *Ti, mo–ri/ shtat selvije* . . . (Your cypress-like body); *O pa ngjo/ ç'thot' jot'amë* . . . (Listen to what your mother is saying);

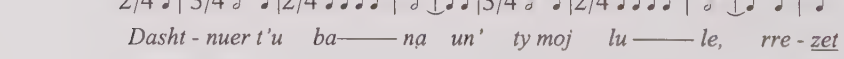
The first foot is a dactyl, followed by a spondee in conjunction with an amphibrach. In the transfer of syllables to the music, the composer has applied the primary metrical accents. However, the use of primary metrical accents is not the only way to achieve musico-poetic synthesis; the secondary accents also play a perceptible role. In a song from Berat, Example 33, not only does a secondary musical accent within the bar in 4/4 meter carry the poetic accent, but the musical accent of the third beat becomes the center of musical gravity in the phrase *A-ma-ni, a-ma-ni* (see the notation of the song):

The almost conversational style at the beginning of Example 42 (*O po ç'kër-/ kon o i/ mje-ri/ plak)* does not intrude upon either the musical mood or the poetic content, but rather enhances them both. The use of the dactylic meter (adapted to 7/8 musical meter) at the very beginning of the song (bar 9) emphasizes the declamatory statement of the poem; in other words, the text takes priority over the melody: *Oh, what are you asking for, you poor old man!/ Do you want me to give you some bread?/ The Lady I wanted, the Lady/ There is plenty of bread in my bag*. The final foot of the first verse-line which ends with the word *plak* (old man) takes a great deal of weight. This monosyllabic word gives a *verso tronco* feeling and also an expressive importance to the line. In

the third line of the verse, it is the melody that takes priority over the dactylic meter of the words; its range expands, modal *portamenti* are used (see Example 42, bar 20), and the change to the trochaic meter helps the use of more prolonged vowels. The literalism of the dactylic meter can rarely occur, of course, in the songs of the *jare* type which, as has been described earlier, are characterized by their free melismatic musical meter. Although not as common as the disyllabic foot, the *anapestic* is also encountered in *Arvanitas* traditional poetry, but more for the sake of diversity than as a regular meter:

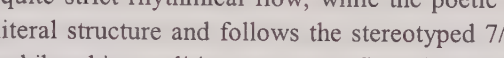


Another anapestic pattern is found in the title of this song from Shkodra: Example 1, *Mar-sha-lla bu-ku-ris s'ate*. Although it does not correspond exactly to the metric transfer from poetry to music, the *amphibrachic* meter is felt throughout the following well-known song from Shkodra, in the north of Albania, Example 4: *Dasht-nu-er/ t'u ba-na/ Un' ty/ moj lu-le/ Rre-zet/ si ha-na/ N'ze-mër/ m'i pru-ne*; *Prej s'larg/ m'shi-kjo-ve/ Si rrez-ja/ e die-llit/ Kur m'u/ af-ro-ve/ Si e-njëll/ qie-llit.* Even when in the poem the iambic meter is substituted for the amphibrachic, the missing syllable is hanging somewhere nearby or is replaced by a caesura, ready to fill out the metric foot. And if the poet has not used the regular metrical pattern, this is only for the sake of avoiding monotony. As far as the musical meter is concerned, it should be said that the composer has been very careful to follow the poetic meter, in spite of the fairly free melodic shape of the song and the variable musical meter. However, there are moments of miscalculation on the part of the composer regarding the compatibility of the verbal stress and the musical accent; for instance in *rre-zet* (rays, beams), the stress falls on the wrong syllable, on the second (see the song notation):

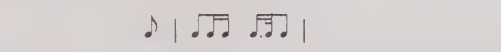


Cases of these inconsistencies occur frequently in AULS and, in my opinion, this shows a lack of grasp of the poetic meter rather than an intentional verbal inflection. Two more songs from Shkodra come to

mind with the same amphibrachic structure, but in different musical meter and mood. The first, "The Spring Is Coming" (*Pranvera filloi me ardh'*), is in a quite strict rhythmical flow, while the poetic meter departs from its literal structure and follows the stereotyped 7/8 musical meter. The amphibrachic qualities are not reflected in the opening phrase. This is an amphibrach foot: *Pran-ve-ra/ fi-lloi/ me ardh*'; and this is the poetico-musical combination:



The other song, Example 3, is a *jare* type. It was composed by Kurti in an entirely free musical meter, whereas the poetic meter is amphibrachic. In overall context, there is no literal transfer and no intention of following any particular poetic meter; nevertheless, the verses fit marvelously with the accentuation of the musical phrases. In bar 28–29, for example, the adoption of a quaver note as the rhythmic equivalent of an unstressed poetic syllable, i.e., as an anacrusis, becomes a strong metrical and emphatic element:



The nature of the Albanian language is directly connected with the unusually large number of *bejtexhi* poems used in urban songs (see under *Versification*). As was noted in earlier chapters, Albanian is the autochthonous language of a people who lived in the same Balkan area for many hundreds of years. It has an ancient oral tradition and its ballads and poetry have been transmitted in this way from one generation to another. The metrical values of folk and urban poetry have established certain traditional rules for their usage. The new trends, such as *bejtexhi* verses, were subordinated to the demands of the language. Folk, *bejtexhi* and art poetry all exercised some influence on the musical settings of texts in Albanian. The degree of that influence varied according to the region, the dialect and, of course, the skill of the composer. The features of the individual styles, differences in shaping the tune, the use of modal and tonal harmony, and rhythmic flexibility shown by, for example, Kurti (in north Albania), Myzyri (in the center) and Kono (in

the southeast) were also based upon their responses to poetic meter. The first two were composer–singers; their songs were spontaneous, intuitive and instant creations. The words of their poems and the music they composed worked simultaneously. A notable illustration of this synthesis is Example 3 (see also the analysis in Chapter Six), which indicates that this factor was a significant motivating force for the composers who created them. Several types of song also involved regular adaptation of the poetic meter: the rhythmic reading of the texts, Examples 8, 42 and 46, can closely resemble a sensitive recitation of the poetry itself.

Melody and Its Imagery

Declamatory and lyric elements, syllabic or melismatic, variety of ornamentation and a distinctive way of singing are found in the melodies of the urban songs. In urban songs such as Examples 36 and 49, and so on, the melody is primarily syllabic because of the correspondence between the verbal and melodic elements. Other songs such as Examples 17, 45, 3, 24B, 24C, 19, 33 and 1, are in a more lyrical format or free musical rhythm, not only because of their expanded range but also because of the use of sustained notes and ornaments. As can be seen in the songs below (more clearly in some than in others), a speech or a recitative style is used, as if the melodies were derived from speech tempo. The musical movement of this tendency is relatively rapid, and it corresponds in a certain degree to the rhythmic movement of the words. This style is used where an imaginary conversation takes place, or a funny story or an interesting happening is being described. Thus, expression of the recitative takes precedence over the lyric demands, and the tune favors the inflections of speech. The musical examples that follow illustrate the approach to the declamatory songs: Examples 36 and 49.

A less declamatory style was also used in a recitative-like urban song incorporating elements of melodic ornamental and melismatic passages. Example 20 is an illustration of this kind: observe the rhythmical free *coloratura* (melismatic) style in the second phrase of the first section (bars 16–17). This melismatic flourish occurs characteristically on supplementary syllables, that is, on the word *aman*. On some occasions the declamatory section occurs at the end of the song in the role of a rhythmic refrain. The Allegro section (refrain) of Example 1 (see

bars 23-32) is written in a dance-like style and the accompaniment, being in a 7/8 meter of a rhythmic arpeggiando type, emphasizes the declamatory style. On another occasion, in Example 40A, in Antoniu's version, the recitative-like melodic figuration in the last section of the song, *Allegro* (bars 43–50), is even more heavily accentuated by the use of onomatopoeic words, *ju-bu-bu*, and also of the stereotyped expression, *(j)as aman* (see above, *Versification*). Declamatory aspects of the text, sometimes given a cheerful character by the use of an asymmetrical meter and a melismatic melodic style, are found in the refrain of Example 15. The musical articulation within the poem occurs when it is needed for musical reasons, in which case the emphasis on a particular word and/or phrase is produced by elongation. In Antoniu's version of the song, Example 40A, the first note of the vocal line (the G, bar 9), is intended to show the elongated word *bilbil* (nightingale), thereby calling attention to the most expressive word of the text. This opening sounds like an operatic phrase of Italian type or like some *acute* notes in Neapolitan songs. The composer has intentionally put the word *bilbil* right on the first note of the song, to emphasize its declamatory aspect (see the analysis in Chapter Six). The word *bilbil*, which is made up of two echoing syllables (*bil-bil*), lasts for three bars; in some interpretations, the first syllable is repeated. However, in every interpretation, the device of initially calling to the nightingale, followed by the exclamation of the vowel *a*, convincingly conveys the grief and lamentation implicit in the song's title. In the second stanza, the word *bilbil* is replaced with *vajzë* (girl) for the same poetic and musical reasons. The conflict between the demands of the music and the requirement of the words is not always happily resolved. In Tashko-Koço's version of the song "Looking from the Window" (Dola n'penxhere), Example 25B, a wrong accentuation occurs in the very first phrase of the vocal line (if taking into account the Elbasan dialect; otherwise, in south Albania, this type of accentuation can often be heard). In the word *penxhere* (window), the last syllable is musically accentuated (instead of the middle one in Geg dialect) and is also sustained as the epicenter of the musical phrase. Even more flagrant is the continuation of the phrase in which the accent on the word *qërova* (peeling), which is a middle syllable in the melodic rise C sharp-D-E (bar 13), coincides with the weakest note, D. The above type of misaccentuation is not infrequent in the urban songs. The verse-lines below, for instance, cannot be cited as

examples of melodic and declamatory writing. The underlined syllables show the wrong accentuation, rather than the correct verbal stress: *n'ze-/ mër mi prune* (You brought to my heart), from "I Am Your Lover" (*Dashtnuer t'u bana*), Example 4; *ta bëj/ mel-hem e/ ta shkoj fi- /til/ të shë-roj pla/ gët e mi-/ ja* (to make an elixir and a balm for my wounds), from "Nightingale, O You Poor Nightingale" (*Bilbil, o i mjeri bilbil*), Example 40A. However, inconsistencies like those cited above, and many others, can frequently occur in AULS, especially in the melodious type of song. In the second phrase of the vocal line of a popular, strikingly lyric song from Elbasan, in central Albania, Example 24C, the verbal stress is given inappropriately to the weak syllable *li* (*vog-li*). This emphasized weak syllable (a top G, bar 13) which is, at the same time, the climax of the whole song, is one of those cases where an individual syllable is sacrificed to musical considerations. In this song it was the singer's intention to reconstruct the melodic line in an operatic style, with the composer–arranger's consent.[12]

The important words of the texts are also embellished in quite a delicately ornamental way by inventive musical improvisation, especially in the songs of the *jare* type. Example 3 is in a typical lyric format, both poetically and musically. Palokë Kurti, who wrote both the words and the music of this song, provides a tune that stresses the important words and also articulates it in such a way that certain syllables, words or phrases take on a significant role, particularly at the beginning of each new phrase. The vocal line needs to be particularly sustained on the most sensitive syllables and then to be introduced in all sorts of ornamented forms, relying entirely on the singer's ability to maneuver it (see the analysis in Chapter Six). The same correlation between important words and melodic shape can be seen in Example 17, by the same composer. Kurti uses the musical upbeat as a formula for emphasizing the important words throughout the song. Observe the meaningful words coinciding with the dotted upbeat at the beginning of the vocal line, *n'at zaman* (that time), then after four bars the same dotted pattern used for the word, *ve-të* (myself), and again, similarly, continuing in the middle section, *fjala jote* (your word), but this time without dotted notes. The third section culminates in an expressive musico-poetic sequential motif, *ta dish, ta dish, ta dish, që s't'la pa t'marr* (you should know, you should know, you should know, I'll marry you). The sustained notes were not always reserved for important words. Aided

by a vowel or a syllable, they were applied in a more expressive and emotional manner, with variations from an instrumental ensemble displaying a variety of ornamental backings such as scales, trills, slides, tone modulations and modal inflections. As was mentioned earlier, a great number of urban songs have symbolic titles linked with birds and flowers. It has also been mentioned that most of these sorts of titles were allusive, with a flower or a bird representing a human being, an individual episode or another occurrence in a certain mood, time, environment or social milieu. In these cases there was an attempt to stress the general mood of the poetry and to depict individual words or phrases in a gesticulatory manner, stating the exterior aspect of the text. Tone painting, such as the evocation of running water, the drone of the *gajde* and bird song, is another way of depicting sounds embodied in the text and of trying to transform them to fit the demands of the music.

Harmony and Its Imagery

The older strata of Albanian folk songs started as pure melodies and polyphonies, either with no accompanying harmonies, or with a very simple accompaniment (usually sustaining the burden of the song), or a somewhat more developed harmony. This was not the case with the AUS; the tunes and the harmonic texture were created together, i.e., from the start they were thought up as melodies with accompanying instrumental harmonies. Although the melody and the harmony were indissoluble, the linear melodic diagram made it possible for the composers or performers to observe and establish the vocal and instrumental vertical harmonies, which were influenced by the modal language. Among the elements borrowed from the local modes (see Chapter Five), which later on became an integral part of the AUS and AULS, the vocal and instrumental local modal harmony takes a prominent role. However, in this study it would be inappropriate to use the abbreviated harmonic functions on top of the consecutive notes of the melodic line, such as the Dmaj7 chord, since these functions can sometimes wrongly present the harmonic outcome of the modal context. No harmonic symbol would directly illustrate the intentions of the urban traditional composer. The arranger should be credited with the skill to produce an arrangement appropriate to any given song. Some of the criteria proposed in this study, regarding the role of modal harmony used in urban songs,

aim to highlight and discuss what was right or wrong in an issue as delicate as the harmonic approach to urban songs.

The piano and orchestral accompaniment and the harmony of the AULS use local modal characteristics to enhance the vocal line. The composer–arrangers' harmonic orientation played a creative role in suggesting forms of expression related to their aesthetic concepts at the time, i.e., their understanding of the tonal and modal language. As has been repeatedly stressed throughout this study, in the 1930s there were only a few composer–arrangers who devoted themselves to the harmonization and instrumentation of the AULS (see Chapter Three, *The Accompaniment of the AULS*). Their experience and knowledge of the modalities of this genre of song were very modest. They were educated, with the Western principles of harmony, and mostly only with tonal language (although Gjoka already had some knowledge of modal harmony before she arrived in Albania from Sevastopol). Then, as they gradually absorbed the traditional Albanian musicians' experience, the composer–arrangers began to feel that such factors as, among others, expressive harmonic excursions could be used successfully in the service of the modal inclinations of the songs. It should be stressed that, unlike all other elements of the AULS, such as melody, rhythm and musico-poetic expression, the harmony that was used was not an integral element of the modal imagery of the song. As an expressive device, the function of the harmony was more to please the ear than to reflect the specific characteristics of the regional modalities. Kujxhija in his *Dasëm Shkodrane*, states:

> Today, unfortunately, influenced by foreign music, particularly by that of our neighbors, the Yugoslavs, we perform and feel these tunes in a different manner. All dances in A minor are sung and played as though in G major. Here is an example; the last note A, instead of being regarded as a root note (fundamental) of the tonal chord, in other words, instead of being in the key of A minor, is regarded as the fifth of the dominant of G major, i.e., D, F [sharp], A; those notes in D minor as being in C major, the last note D regarded as the fifth of the dominant, i.e., G, B, D; the same happens with other degrees. . . .[13] To interpret these *dances* in this way is barbarous, it is the same as making them Yugoslavian, because the completion of the song in the fifth of the dominant is a characteristic of Yugoslavian music. This is the solution of someone observing the problem merely from a theoretical standpoint. It is important to study the spirit of our music, particularly that of the mountains and villages, where the harmonic

> thread which embroiders the tune, even if unobtrusively, is strong. The heavy responsibility that exists and the great mistakes that are made by some people (frequently in the programs of Radio Tirana), have made many accompaniments to our tunes sound, generally, lacking in any harmonic competence. With a bad ear, and without any basic knowledge of the melodic-harmonic structure of our national music, we are every day unwittingly destroying and killing the national spirit of our music.[14]

Kujxhija's concern that the "accompaniments to our tunes sound, generally, lacking in any harmonic competence" was justified, because in many songs (not only from Kujxhija's region of Shkodra), especially those in major keys, the subtonic is regarded as tonic. This approach of the modal subtonic was gradually introduced as a legitimate harmonic function and became second nature in the song. As is already known, the modal "urban" harmony which was drawn from the linear homophonic line was innate in the urban songs and so, however limited and predictable, had an identity. The "cultivated" harmony created by professional and semi professional composer–arrangers, although it was devised with the best intention of enriching the quality of the song, often deviated from its origins (see Dungu's illustration, Example B, on *Notation, Modes*). That is why Kujxhija was concerned: "From the musical point of view, a wrong melodic interpretation makes the music lose its local identity, and tomorrow, when foreign musicologists devote themselves to studying our music and defining its origins, they will be directed towards the wrong sources."[15] Example 31, a well-known song from Elbasan in central Albania, in Lola Gjoka's arrangement is built on the G major key. It is an enjoyable arrangement, with a cheerful and simple accompaniment and a lively harmony. However, in my view, the song is not based on G, but on A; it starts on the dominant and not on the sixth degree, and the G is the subtonic degree or the tonic of the subtonic tonality.[16] The real tonic is A, and the song, again in my view, should have had as a finalis the A tone. However, being an organic and spontaneous means of expression, the harmony that was used in the AULS, inspired by the will to create, was a sincere and an emotional element which undoubtedly was a strong factor in helping the songs to preserve the traditional urban composer's original message. In the later years, i.e., after the Second World War, greater care was shown by the composer–arrangers over the harmony, as it was re-

garded as deriving from the song's modal texture. That is why, today, there are so many accompaniments to the AULS based on the same vocal line. The harmony, although a stronger element in the postwar versions, has not eclipsed the modest but eloquent harmony of the 1930s.

The Path Towards Harmonic Consciousness Illuminated by Musical Examples

Five selected urban songs (see *Piano Arrangements*, Examples L–P and Example 31), are the subject of this harmonic analysis, viewed through the evolution of harmonic consciousness between the 1930s and the present day. This selection illustrates a number of different performances, regional styles and specific harmonic conceptions characteristic of each recording. The harmonic procedure in Example L (arranged and accompanied by Dungu from Antoniu's interpretation) is to cast the minim note (where the melody reposes as a cadential formula in mid-phrase or at the end of the phrase) in a key (the dominant) closely related to the unstable tonic. The articulation of two main key centers, in order to distinguish the unstable tonic from the stable dominant, is a practical use to which the harmony is put. In an area where the expressive devices are sensitively used to complement the simplicity of the melody, it is obvious that such conventional devices operate as a means of enriching the content and the texture of the song. The use of E natural in the accompaniment (see bars 5, 7 and 11) is an attempt, on the one hand, to enlarge the pentatonic ambitus (although this goes beyond the pentatonic structure of the *south Albanian pentatonic mode, type A*), and, on the other, to "Westernize" the harmony by "completing" the supertonic chord with its major third. In Example M (arranged by Gjoka, from Kraja's interpretation), the simplest triadic harmonies, tonic and dominant, are used throughout the song, to enhance the song's ingenuousness. This diatonic version, as opposed to other non-diatonic versions sung by the traditional and amateur urban singers, emphasizes the use of consonance; the composer–arranger intends to project the initial cheerful and "consonant" mood of the instrumental dance-like prelude into the entire song. This consonance, although emerging probably from the "neutral" intervals of a Middle Eastern background, proves to be as striking in attracting the listener's attention

as was the use of the Hicaz-type in the pre-Kraja versions. However, it should be said that in the harmonization of this song, particularly in the modulatory passages (see bars 14–15) where the subdominant chord (C major) is also included, there was room for a more extensive use of the harmony most related to the melodic line. The harmonization and orchestration of Example N, from Tashko-Koço's interpretation, is assumed to be the work of the Italians. (In the analysis of this song and of the next one with the same title, Example O, the first will be called Version A, and the second, Version B.) Whatever the harmonization and in spite of the poor metric organization of the song (see Chapter Three, *The Accompanying Orchestra*), it is given harmonic character by the frequent employment of diminished seventh chords (applied to the dominant), in a context where an application of a "Hicaz-type" mode (Southwestern Balkan Modes, second type, or pentachord Nikriz) is suggested or demanded (see bars 2, 6 and 11–12). As the vocal line starts, a harmonic pedal (tremolando) on G minor sustains the entire strophe, only changing into a diminished chord when harmonic "tension" is introduced (see bars 11–12) and where the dominant seventh (18–20) appears. The refrain is restricted in the use of the main harmonic functions, tonic, dominant and the major supertonic chord (A major); the C sharp deriving from the non-diatonic modal melody (a cliché used in most Albanian urban songs) as the third of a major triad or dominant seventh is used.

The same song, Version B, in the arrangement of Çesk Zadeja, Example O, is given here for the purpose of comparative analysis between two ways of harmonization as an aid to articulation of musical phrases. Although Version B was written only about ten years later than Version A, the difference which leads towards an expressive application of modal harmony seems to be obvious. In harmonic terms, the piano introduction (bars 1–4) is not substantially different from Version A, but as the vocal part progresses, a wider range of harmonic vocabulary and color is applied, as material for musical expressiveness (see bars 13–16). In the refrain, in particular, the harmonic imagery, through extensive use of linear progression and dissonances, combines in the climax with melody and rhythm to enhance the movement of the song. It is especially in this section of the song that, in Version A, a harmonic stagnation is felt. One of the typical features of harmonization in Version B is the attempt to reveal the expressive character of the mode.

This attempt is seen not just as a conversion of the melody into vertical harmony in order to specify its functions, but as a harmonic coloration in which horizontal chromatic movement of a polyphonic kind is particularly important. In Example P (arranged by Gjon Simoni for the tenor Gaqo Çako), the composer–arranger again attempts to focus the song into a complete modal imagery. This particular modal relationship is not just the application of the "*makam* Buselik" (roughly similar to harmonic minor) as a purely expressive device; it represents, in my view, a concept of the modal-harmonic vocabulary, where the use of modal scales (possibly of Turkish origin) is felt to be comfortably accommodated to the harmonic principles of the Western system. It is important to stress that Albanian "*makam-s*" only approximate to Turkish (Ottoman) *makam-s* and the Albanian songs of *makam* inclination are not *in* any Turkish *makam*, hence the inclusion of the *makam* names in quotation marks in this book (see Chapter Five, *The Makam*). The searching of the modal diatonism and non-diatonism to match the musical imagery, with its numerous non-diatonic passages in the vocal line (which may sometimes confuse the mode and the key), is Simoni's justification in this song for reliance upon modal harmony as a vital tool of expression.

Rhythm and Its Imagery

At the beginning of this chapter, it was seen that meter and rhythm were closely connected, and that the song itself was firmly dependent upon rhythm for many of its distinctive characteristics. In the discussion of *Versification* and *Musico-Poetic Synthesis*, the accord between the verbal accents of the poetic rhythm (which depend on the idiomatic characteristics of the Geg and Tosk dialects) and the musical accents was shown (by concrete examples) to be a resemblance of a *qualitative* kind (the accent on a syllable or word). In this section, it seems unnecessary to illustrate the rhythmic diversities with additional notation or examples of versification, since the examples given in the previous sections and those which will appear in the following chapters, in addition to the great number of poems and their notations found in the second volume of this work, are sufficient to demonstrate the core of the present discussion. Another point to be made here is that, in the discussion of rhythmic imagery, the rhythm of a poem in its metrical sense

will take priority over the rhythm in its interpretative sense. When setting poetry to music, although "most composers have structured their rhythms to musical values rather than to poetic ones" and "almost all syllables and words last longer than they do in speech,"[17] the majority of the Albanian urban songs take their rhythmic pace from their specific, metric or nonmetric (i.e., *definite* or *free*) musical meters. In a good interpretation, the songs of a *definite* meter, whether in fast, moderate or slow *tempi*, tend to embody the idiomatic rhythmic shades of the poetry; in other words, they tend to form a closer relationship between song and speech rhythms. In the songs in a *free* musical meter where the vowels and syllables are prominently articulated, the frequently ornamented melodies are also affected by the idioms of spoken dialect, which are strongly and vividly recognizable to an Albanian ear. On the one hand, it is the dialect of the poetry that imposes itself upon the melody (for example, the omitted vowels in Geg dialect and emphasized *ë-s*, in Tosk dialect), but, on the other, it is in the "movement that musical rhythm imposes itself upon poetic rhythm that the poetry has conceded most and perhaps lost most of its individual power in song."[18]

However, as has already been stated, the text and music of most urban songs were written by the same person (Kurti, Myzyri and others), in which case the "compromise" was made without any effort, coming spontaneously, from the heart and without too much "reasoning." The variety of poetic and musical meters used in Albanian urban songs creates a prototypical rhythmic pattern which is often considered as an identifying element of the song type. The development of the Shkodrane urban song, such as Example 1 (see text in the Appendix, *Song Texts*), is purely a reflection of the elaboration of newer types of songs written in free metrical style, generated by the *aheng* ensembles and based on local poetic and musical idioms. These "newer types" were not totally different from the traditional kinds of *aheng* song, but rather, they were reflections of new rhythmic devices that the composers of love songs introduced in this "awakening" period (the end of the nineteenth century) of Albanian national affirmation. By the beginning of the twentieth century, the growth of more elaborate songs not only in Shkodra, but also in Elbasan, Berat and Korça, also made possible the strengthening of the metrical accent, in the attempt, to a certain degree, to escape from one of the typical features of the Ottoman heritage, the abundance of melismatic style. The general tendency to move towards a

more definite meter, particularly with the beginning of the notation of several urban songs, not only avoided most of the "excessive" Middle Eastern melismatic figures, but also gained by crystallizing the harmony, defining the meter and strengthening the rhythmic imagery of the urban song. The contrasting musical meters in the song itself (mainly between the strophe and the refrain), for example, moving from 2/4 to 7/8, or the meaningful articulation of the text, became a favorite means of structuring these types of song along Western lines. Among the elements which strengthened the pulsating beat of the song were the *dotted rhythms*. In the songs of a *definite* meter, their role was to emphasize specific characteristics, such as the dance-like styles (as in Example 34A, in Fatma Zyberi's version), whilst in the songs in *free* meter, their role is to accentuate or vary individual nuances in the syllables and words of the text (see Example 9, bar 6). There are various devices connected with the rhythmic imagery of the song which illustrate the composer's approach: *tone painting with rhythms* is one of them, in which the text of the song is associated with figurative images ("the murmuring of water" or "calling for the nightingale"); *mood* is another, which characterizes so many *cheerful* and *meditative* songs from all over Albania; *metric* and *humorous*, *reminiscence* and *narrative* may also be considered as ingenious devices or evidence deriving from the *cheerful* and *meditative* imagination. When the composer–arrangers began to adapt urban songs for the lyric singers in the 1930s, among the different components which they bore in mind were, particularly, the rhythmic structure of the climaxes of songs; these had to be arranged skillfully and justified as *novelties*. Such climaxes did not usually occur in the traditional urban songs. There are several devices which clearly illustrate the way in which the climactic passages were achieved, for instance, the skip in the octave (bars 13–14) in Example 1; another skip in the octave through the fourth degree (bars 12–13) in Examples 25A (bar 17) and 25B (bars 19–20), or a leap in the octave through the sixth degree (bars 9–10) in Example 38B, and so on. Some of the qualities which show the compelling role of the rhythm will be reflected in the analyses of the individual songs and their interpretation (Chapter Six). However, the best way to evaluate the role of rhythmic imagery in the interpretation, and also to observe the differences in the musical imagery of the various singers, is by listening to the songs.

Musical Formal Structure

Simple Structures

The urban composers, observing their local tradition but also using their own inspiration, knowledge and creativeness, gave a particular emphasis to urban song's formal structure. The art singers, who looked upon the traditional urban song as an art song, attempted to shape each of these songs into a clear and distinctive artistic whole, in accordance with their concept of art singing. Although the AULS are, on the whole, simple songs, they can be found in many different forms. The main structures are strophic and refrain form. In principle, these categories are mutually exclusive. *Strophic* songs are based on a 12- or 16-bar structure (three or four phrases). These phrases, which succeed one another in the same order, can be in either a fixed structure (a measured meter with a constant number of melodic lines), see Example 28, or a free bar meter. The songs with a fixed form (regular movement) are always organized in the same manner, and the secondary-cadence caesurae generally fall after the second line. The songs in free meter are characterized by free improvisation and shaping, and sometimes the contour of the song is modified from one melodic strophe to another; see Example 3, which is characterized by the free improvisation and articulation of the melody (in this notation the musical modification of the second stanza is not shown).

A highly characteristic feature of Albanian urban songs, both in the north and in the south, is the combination of free (partially metric) with measured (syllabic) meters; this occurs in the refrain songs (see below), in which the free meter always occurs in the strophe. The composer–arrangers and art singers of the 1930s who notated the songs were inclined to organize them in a "measured meter" (when this was justified) where their sources had a freer movement and rhythm and were highly ornamented. This new tendency towards a more fixed structure did not, of course, entirely restrict the fluency and freedom of the tune and words; this was replaced with such musical devices as *rubato*, *a piacere* and *parlando*. It should be stressed that in several songs the bar structure is not symmetrical, such as in Example 7; this is a strophic song with its second half (bar 29) in a variation-like form. The form is ABCDE and the structure of the phrasing varies from six bars (bars 16–21)

to three bars (22–24), then to five bars (29–33), to three bars (34–36) and back to five bars (37–41). The same type of asymmetrical structure occurs in the vocal line of Example 16: A=3 bars, B=3, C=6, D=3, E=4, D=3. In a four-phrase strophic song, the poetical refrain (not musical) can be found in the final phrase, AAAB; see Example 28, bars 11–12 (there is a slight change in the end of the third phrase of the melodic line and the time signature should be assumed as 4/8=2/4).

Refrain form (strophe and refrain), which is also based on a 12- or 16-bar structure, generally consists of two contrasting sections of vocal line. Each section (usually a four-line stanza) consists of two melodic phrases of equal length. The phrases have four bars of a simple or a compound meter. The refrain structure is the most frequently used urban song form; it is employed in the songs with a fixed structure (measured meter) and in those which have a free meter strophe. Among songs of refrain form, both free and measured (not including the instrumental preludes, interludes and postludes), Examples 25A and 25B are clear illustrations of the type. Example 1 is another model of this kind, in spite of the measured bars in the strophe (bars 5–22) which are transcribed in this way for practical reasons; in fact the whole strophe must be treated quite freely. In a two-sectional refrain, it is common for the second phrase to be musically more developed than the first. This form can also be constructed in three sections, in which case the refrain hardly ever occurs in the middle, but in the last section of the song. As a result, a three-phrase song structure with refrain takes the form AAB: in Example 27, the bars are 8+8+8 but from another viewpoint, i.e., with two bars in one, it would be a 12-bar structure.

Other combinations of a three-phrase structure are: ABC (the first phrase, A, is a six-bar one), Example 34B, and ABC (bars 9–12, 13–16, 17–20), Example 35; AABB: A (bars 7–10), A (bars 7–11), B (bars 12–15), B (bars 12–16), Example 31; AABC: A (bars 9–12), A (bars 13–16), B (bars 17–20), C (bars 21–24), Example 18; ABCD: (not counting the repeat of A&B, bars 17–25) A (bars 17–21), B (bars 21–25), C (bars 31–35), D (bars 36–40), Example 14. It is important to stress that while the vocal line of the urban songs, in general, tends to preserve its original form, the instrumental accompaniment tends to change continuously. A 16-bar vocal line structure, for example, can completely change its face if a well-structured instrumental interlude is embodied in the song between vocal phrases. Example 14 is a song of four simple

melodic lines, ABCD, built on a four verse-line stanza (with each section, AB and CD, repeated twice):

O you unhappy nightingale
All sort of songs you are singing
Unfortunate you are so often
And night and day lamenting

I O bilbil o more i mjerë
II Plasa i mjeri tuj këndu
III I pa fat rrin ti shpesh herë
IV Natë, ditë tuj vajtu

In its AULS incarnation, the song starts with an instrumental prelude (bars 1–16) followed by an 8-bar vocal line (bars 17–25) and then continues with a 4-bar instrumental interlude (bars 26–29) of a different melodic nature from the introductory instrumental prelude. The second section of the song (bars 30–40), which is repeated twice, is followed by the introductory instrumental prelude and the whole song is repeated in the same way, depending on how many stanzas are sung. There are other combinations of 16-bar structures such as ABCB, ABAD, ABCB, and also others with a more than 16-bar structure. In these cases, new and multiphrasal combinations occur such as in Example 42; the form of the above song is AABCDC: A (bars 9–12), A (13–16), B (17–20), C (21–24), D (25–28), C (29–32).

Complex Structures in Urban Vocal and Instrumental Music

The types of urban songs represented so far have been of a more or less simple structure; in all cases it was the formal structure of the vocal line which was examined. When looking at more elaborated urban songs, particularly those of the *aheng* type from Shkodra or Elbasan and of the *drawing-room* type from Korça, one finds not only that they have a more developed vocal line, but also that in several of them the instrumental line should be included as part of their formal structure. Almost all the urban songs under discussion were intended to be accompanied, either by a solo instrument or, more often, by an ensemble. The role of the group, apart from simply accompanying the song, was to provide a prelude, an interlude or a postlude, which would be part of its integral formal structure.

The *aheng* song type, for example, starts with a *ritornello* or instrumental prelude (Alb. *përcjellësja* or *përcjellësi*), which is normally (but not always) an integral part of the given mode and quotes the char-

acter of the song's concentrated motif in a stylized way. The instrumental line sometimes becomes part of the entire song's formal structure. Occasionally the *përcjellësja* may reveal a completely different modal setting from that of the song. Some typical *përcjellësja*, very familiar to the lovers of urban song, are used in more than one song. These types of prelude frequently adopt certain melodic motives and incorporate elements of various instrumental forms, creating their own features which are used as elements of independent melodic types. The *përcjellësja* section which, as was mentioned before, exposes the modal characteristics and the mood of the song, gives the players an opportunity to demonstrate their virtuosity or paint with an elegant and fine brush the colors of nature; moreover it prepares the listener for the atmosphere of the song before the singer's entry.

Thus, the formal structure of an Albanian urban song would be as follows: the instrumental prelude (*përcjellësja*), the vocal line, the instrumental interlude (*përcjellësja*) between verse-lines or one or more stanzas and, at the end, the instrumental postlude. The function of the instrumental line (accompaniment) can be modified within the song. The postlude, for example, can play the role of the interlude between one stanza and another.

Until the beginning of the twentieth century, the repertoires of urban songs which served only for local entertainment were different in north, central and south Albania. In the north, for example, Middle Eastern influence could be seen in a solo instrumental type of urban music known as *taksim* (as in Turkey and Greece). Sokoli has characterized the *taksim* as "a prelude in a free rhythm, and a free structure."[19] The *taksim*, which in the north Albanian *aheng* and central Albanian urban repertoire was initially used as a complete instrumental composition (improvisation) in itself and was performed by one solo instrumentalist, gradually came to serve as a modal basis for the newly composed songs, and then lyrical vocal traits began to dominate. Observe a manuscript of Kurti, written around the 1880s–1890s (Example K), where a *taksim* served as a basis for one of his future songs, "May God Save Your Beauty" (*Marshalla bukuris s'ate*).

A note, written in Italian by Kurti on the fourth line of Example K, remarks: *Á uso Taksiim* [*sic*] – *non bisogna badare tanto al valore fino al Allegretto* [when using the *taksim*, not too much importance should be given to the values of the notes until the *Allegretto* section]. This is

exactly how many Albanian urban songs used to be structured, i.e., with an *ad lib.* (in an improvisatory style) or a strophe of free meter, and a metric refrain. Among other notated *peşrev-s*, *taksim-s* and *şarkı-s* found in Kurti's personal notebook, Example K clearly shows how the instrumental features of Turkish origin were likely to have come to be reproduced in the lyrics of Albanian urban songs. Example 1 (see Chapter Six), for instance, was recreated on the same basic structural and modal elements as an instrumental *taksim* also composed and notated by Kurti; in the first section of the *taksim* (Example K, lines 4–8), Kurti uses the same melodic configuration but with some changes of inflection ("modulation"): see the B flat in the fourth and sixth lines, and the same formal strophic structure (ABA) as in his later version of the song (Example 1); the middle section of Kurti's *taksim* (see the last bar of the eighth line from the top) culminates at the high C, as it does at the high G in the central part of the song (Example 1).

However, the middle section of Kurti's *taksim* was conceived as a non-diatonic variant, the "*makam* Hümayun" (between two outer "Rast *makam-s*") and not as a diatonic variant, as in Kraja's version. The cheerful contrasting refrain, with its strict asymmetrical 7/8 meter and dance-like rhythm, is also a clear sign of the compatibility between Kurti's *taksim* and the song. The meaning of *taksim* (although it is not called by this name) has nowadays become wider, as it is often used as an instrumental interlude before the last strophe of the song. The solo instrumentalist (very often the clarinetist) considers the *taksim* to be the essence of the song: see the last stave of Example 2A.

The *peşrev* (Alb. *peshref*), a type of instrumental prelude usually in four sections, was used for the "beginning of *aheng*," as the people used to call it. Sokoli characterizes it as "an instrumental piece of four–six sectional structure, which has a regular and animated rhythm, like a *Rondo*, where the elements of the main theme recur. In the Shkodran *aheng* four *peşrev-s* were known: the codified repertoire started with the first one, and that is why it was called the *Beginning of Aheng.*"[20] In a typical *peşrev* of four sections, Signell observes that the first section and refrain "very closely resemble [one another] in function and form . . . the principal *makam* is established in the same manner in both forms, in an 'exposition' during these sections. The second section of the instrumental form is equivalent to the middle section of the vocal form"[21] and the refrain of the instrumental form (Alb. *përcjellësja*) follows each

section. The following explanation of a Turkish classical *peşrev* is a summary from Signell's classification:[22] The second appearance of the refrain in the instrumental form is followed by the third section (a second middle section, episode, Turk. *meyan*), then the refrain followed by the fourth section and another refrain again. This can be summarized as:

1st sect.	Refr.	2nd sect.	Refr.	3rd sect.	Refr.	4th sect.	Refr.
A	(A)	B	(A)	C	(A)	D	(A)

A, B, C and D represent the *makam-s* of the four sections, while (A) represents the principal *makam* as it recurs in the refrain. A typical *peşrev* which preceded the Shkodrane *aheng* was notated at the beginning of the twentieth century (around 1915) by Frano Ndoja and was published by Sokoli in his *Folklori Muzikor Shqiptar*. The following *peshref* (Alb.), *përcjellësja and song* are the components of "The Beginning of the *Aheng*" transcribed by Ndoja, and the following lines are my observations on *makam-s* and formal structure which make up this transcription (see Example J). This *peşrev* is simple and has three sections[23] with the following "*makam*" sequence:[24] The first section and the refrain have the same "*makam* Hicaz," but in ascending direction, the F natural becomes F sharp. The second, middle section (from bar 22) is where the modulation to "Nevâ" (comparable to the beginning of A mode) occurs, before the "*makam* Hicaz" is quoted again (bar 26). The third section is the same as the second, but in the top register and nearly an octave higher than the second section; the refrain which is repeated four times remains the same, "Hicaz"; the "*makam* Hicaz" (with F sharp in ascending direction), playing the role of stereotyped motif, recurs in the second half of the sectional phrase; see notated Example J). When a change of meter from 2/4 to 7/8 occurs (bar 51), the same "*makam* Hicaz" structure, as at the beginning, is employed: the F natural becomes F sharp in ascending direction (bar 56). Furthermore, another "*makam*" is introduced, "*makam* Rast" (bars 65–71) and another return to "Hicaz" (from bar 72) occurs; then, from bar 89, the middle section (the episode or Turk. *meyan*), the main climax is revealed (once in the vocal line and then in the instrumental), concluding in "*makam* Rast." Ndoja's transcription is an excellent example of a *peşrev* and its amalgamation with the song.

The *jare*, a term which probably comes from the word for *dear*, or (as Signell points out) more likely, Turkish *yar*,[25] is a type of urban song very characteristic of the town of Shkodra and is distinguished from other urban songs by its unique form. Careful scrutiny will reveal that the *jare* song has, usually, a three-sectional formal structure, with no vivid contrasts between the sections; the free meter in which the vocal line develops in a broad melodic flow, and the style of improvisation, a kind of meditative keening, are the unique characteristics of the *jare*. Being a specific type of song, the *jare* is always sung separately and has not been linked with other ritual songs such as wedding and dance songs, and laments. The *Saze* groups of south Albania are of an entirely different nature from the northern *aheng* ensembles. They display the most typical features of the polyphonic rendition which originated in southern vocal polyphonic music and have consolidated some formal instrumental structures, such as *kaba* or, as Vaso Tole calls it, the "instrumental concerto."[26] A different version of *kaba* is also found in Epirus, but it tends to be as a kind of monophonic melodic line with a *saze* accompaniment, rather than a polyphonic rendition. *Kaba* is a *mourning* tune,[27] possibly originating in India or Persia, featuring a free meter improvisation and free melodic contour by the lead instrument, usually a clarinet or violin. In the twentieth century, treated as a stylized genre, it appears in concert performance. *Kaba* consists of two sections, the first slow, melancholic and in a free-moving style, the second, in a fixed tempo (tempo *giusto*), usually *moderato*. The clarinetist or the solo violin players compose their own *kaba* but do not write it down; this practice is found both among the gypsies and the indigenous people from south Albania. Other players in the *Saze* ensemble provide a droned accompaniment with instruments such as the *llahuta* or the *dajre*, while the second clarinet sometimes imitates the tune as well. The two main instruments, the clarinet and violin, are used mainly for the melodic and polyphonic lines of *kaba*, emphasizing its lyrical side. The clarinetist, who almost always plays the leading role, builds up his interpretation on the principle of continuous improvisation; other members of the *saze* follow his mood. The group is supposed to support each emotional outburst of its inspiring leader and to articulate with him the tune, particularly the climaxes and the ends of phrases. The polyphonic roles of the other members of the *saze* have different contrapuntal functions and consequently different descriptive titles; the

violin, for example, "replies" (Alb. *ia kthen*) to the main melody of the clarinet, whereas the *llauta* "fills up" (Alb. *ia mbush*) or "holds" (Alb. *ia mban*) the tune, and the *def* sustains the rhythmic pulsation of the *kaba*. It should be pointed out that the *saze* members sing as well as play. It is also important that the polyphonic styles of the southern instrumental ensembles, in the way each instrument functions, correspond to the *part-song* styles of southeastern and southwestern Albanian folk music. The four-part vocal polyphonic lines have different names. According to Çabej, it is the musical expression which is transmitted through the folk tunes that still show the former geographical division of the southern tribes into two territories, Tosk and Lab.

> Both groups of tunes have in common their form, which is the alternation of the first singer (the soloist) with the chorus. For the first singer's tune, in the Tosk song we say: *i a hedh* (throws), in the Lab song *i a merr* (takes); for the second singer who starts after the first, in the Tosk song we say: *i a pret* (cuts), in the Lab *i a kthen* (returns). For the chorus in the Tosk song we say that *bën iso* (makes drone), in the Lab song, *i a mbush* (fills). In other respects, both folk tunes are very different from each other.[28]

Symbiosis of Poetic and Musical Form

The melodies of AUS/AULS relate to poetic elements, with the musical phrase corresponding to the verse-line and the strophe to the stanza. As a general rule, the poetry presented by urban song composers was regular and symmetrical, despite the syllabic varieties of the text line (together with meaningless syllables or lines). New laws appear when melody, harmony, and musical rhythm are added to the poetry. The ends of musical phrases tend to coincide with the rhyme scheme, although not always precisely (the first line often lacks the internal rhyme). The phrases are defined by the cadential formulae. In cases where the song tunes have regular phrasing, this helps towards a good expression of poetic rhythm and rhyme. In the majority of urban songs, the musical and poetic phrasing operate in harmony with each other. An illustration of an accurate correspondence between the poetry and music in the service of formal clarity can be shown in the following examples: (*a*) a song from Korça (in the south, see Example 41): *Kroj i fsha-*

tit tonë, ujë i kulluar/ Ç'na mburon nga mali, dyke mërmëruar/ Ven'e mbushin ujë vashat an'-e-mbanë/ Cipëzën me hoja lëshuarë (lidhurë) më-nj'a-në The stream of our village, crystal-clear water/ Springing from the mountain, murmuring its way down./To collect water go girls from all around,/ Their embroidered head-scarves tied to one side; (*b*) a song from Berat (in the south-central region, see Example 33): *As aman-o trëndafili çelës/ Ty bilbili po t'këndon/ Oh vajza si lule e pranverës/ Këngën tënde po e dëgjon.* (O you lovely flowering rose/ The nightingale to you is singing/ O, the girl like a spring flower/ Your song is hearing); (*c*) a song from Shkodra (in the north, see Example 5): *Oh n'at' fush' t'mejdanit/ Ven e vin dyrnjaja/ Sille kry(e)t prej xhamit/ Digjet fukaraja.* (Through that orchard/ Pass many people/ Turn your head towards the window/ The poor man is burning).

In "The Stream of Our Village" (*Kroj i fshatit tonë*), the twelve-syllable meter and poetical phrasing match the musical phrasing and its cadences. The first and second verse-lines, which rhyme, constitute the first section of the song and the cadence on the tonic, whereas the third, fourth, fifth and sixth lines, which constitute the refrain, start on the subdominant degree at the beginning of the verse-line, a typical harmonic relationship in the songs of this area, and then, towards the end, cadence (terminate) on the tonic. In the other two songs, the first and the third, and the second and the fourth verse-lines rhyme (ABAB). The cadential harmony of "O You Lovely Flowering Rose" adopts the following pattern: non-diatonic tetrachord below the tonic (bars 1–2, see schematic outline), tonic (bars 3–4), tonic (bars 5–6), tonic (bars 7–8).

The unification of the poetic phrase with the musical phrase occurs between the second and the fourth verse-lines, where the rhyme scheme is reinforced by the harmonic schema. In the song "Through That Orchard" (*Oh n'at fush t'mejdanit*) the rhyme scheme is again ABAB, while the cadential harmonic scheme of each line is: tonic, the melodic activity is confined to the principal non-diatonic tetrachord (bars 9–12); tonic (bars 13–16); pentachord below the tonic in the subdominant (often subtonic) tonality (bars 17–20); tonic, to the principal tetrachord (21–24). The melodic line and cadential harmony of bars 17–20 are simply applied for musical reasons (as elements of contrast), yet the words do not respond to any change of mood implied by the melody. All the three finalis cadential schemes apply the same non-diatonic cadential formulae (with a slight melodic variation in bars 15 and 19). An

excellent example of a direct transfer of poetic form into musical form with notably matching characteristics is Example 13: *Vaj, si kenka ba dyrnjaja/ Mos me t'u ba me ken gjallë/ Un, o'i mjeri, fukaraja/ Paskam ndollun-o pa ikballë.* (Alas, what the world has become/ I don't want even to be alive/ Oh, poor me, ill-fated me/ Being so unfortunate). *Gjith prej hallit, prej sikletit/ M'u ba borxh me dalë me tretë/ Mora rrugat e gyrbetit/ Selametin për m'e gjetë.* (From the troubles and anxieties/ I decided to go away/ I took the routes of exile/ To find my destiny). The rhyme is ABAB′ and the musical form relates directly to the poem, i.e., melodic design matches rhyme (there are small variations used to decorate the non-diatonic melodic formula with melancholic adornments, bars 31–36). The A vocal phrases (bars 19–23 and 28–32), which employ the same melodic formula, cadence on the dominant; the B vocal phrases which are built in the two extreme registers of the vocal range, the top register (bars 24–28) and the low register (bars 33–36), cadence on the tonic (the range scheme is: *ab↗ac↘*). This harmonic examination of the song is viewed from a modal rather than a tonal angle, which means that the finalis is considered as the tonic and that the non-diatonic pentachord is placed between the first and fifth degrees of the vocal range.[29] In cases where a three-line stanza is used for a four-phrase musical strophe, a musical compensation is made by reiterating the first line, i.e., by repeating the first musical phrase (vocal line) twice; see Example 28. There is another distinctive feature in this song; the third poetic line (the last) being an *iterative* (repetitive) one, which establishes an affirmative solution to the text, *sa e bukur je* (how beautiful you are), is completed by a beautifully shaped cadential formula. The subtonic degree appears for the first and last time to enrich the cadential formula, and the end of the musical strophe acquires a poetical and musical accordance and consolidation. Here is the whole stanza: *Zare trandafile/ Ç'na-e bane me hile moj Zare/ Sa e bukur je* (*Zare, the flower/ You cheated us, Zare/ How beautiful you are*).

The modification of the vocal line while repeating essentially the same musical phrase, or the repeat of musical strophe in a new stanza, are other ways of coordinating poetic form and musical phrasing. In Example 25A (bar 35, the strophe for the second time), the modification is confined to the vocal line and serves to introduce some melodic and rhythmic variations of a melismatic character. Another form of melodic modification is to continue with the words into a slightly dif-

ferent articulation of the same melodic scheme; see the cue notes (as the second stanza) in Example 6, bars 5–6. The formal structure of the Albanian urban song, in the majority of cases, tends to be two- or three-sectional. The entire song is characterized by numerous melodic and rhythmic repetitions. The reiteration is a reflection of existing poetic *bejtexhi* types, as well as of the use of some typical asymmetrical meters such as the most common, the 7/8. The habit of repeating words results more often than not from a desire for poetic emphasis, rather than for purely musical reasons. The repeat of the entire song for the second or third time (to round out the musical form) was standard practice; this repeat could start with the instrumental *prelude* (*përcjellësja*) or after an instrumental *postlude*. Whatever the types of urban songs and whether they were produced in the north or the south, they were inclined towards simplicity of organization because this was the nature of folk and urban poetry. Thus repetition, although it might be poetically uninteresting, is frequently needed for the sake of simplicity. In Example 39B/1, the repetition of words harmonizes with the simple phrasing, and the same musical material of the song and the six-line strophe are accommodated into a six-phrase musical composition by this poetical and musical reiteration.

O you lovely, you lovely	As aman, as aman
You lovely flower	As aman o moj lule
O you lovely flower	O as aman o moj lule
Just look out from the window	Dil moj pak n'penxhere
O please look out from the window	O dil moj pak n'penxhere
So I can see who you are.	Të të shoh se cila je.

In Example 33, the repetition of the same words to the same music (bars 1–4 twice), simply to round out the musical form, creates an uninspiring symmetry. When the urban songs started to be commercialized (included in recordings and concert programs), a new trend seems to have begun, to delete stanzas. Many urban songs recorded on disk (before or during the Second World War) could not include in their limited formats the whole of the original poem. On the other hand, this "time limitation" may have assisted the evolution of a standard song (about three minutes), appropriate to the limited proportions of the art song. During a period of forty-five years (1945–1990) political pressure forced the poems to change, and they were used as means of indoctrina-

tion. The old traditional "sick" poems were replaced by "healthy" socialist ideas. Even in traditional songs, or relatively old urban songs, the poems had to change. More radically than the omission of a stanza, however, the alteration of words or phrases within the poem occurred, for purely ideological reasons. Their meaningful poetic image was transformed (in most cases while preserving the versification scheme); see Chapter Six where the song "Put Your Hand on Mine," Example 2, is discussed. The practice of word alteration, however, happened not only for ideological reasons. The injustice to the poetic thought as well as to the versification scheme was not unusual; on the contrary, it became a habit, an irresponsible routine.

Another alteration of the text is even more common; this is the deletion of a poetic syllable in order to accommodate the musical phrasing or rhythm. Among numerous illustrations are Example 4, bar 23, *n'ze–* replacing *në ze-* (the whole word: *në zemër* [in the heart]); Example 32, bar 7, *m'jes* replacing *mëngjes* (Alb., morning); see also the role of the letter *Ë* in Chapter Four. The use of meaningless syllables, usually built on decorated and improvised melodies of the slow tempo songs, is a form of articulation of the verse-line. Example 3, from which only the first stanza is given in its analysis (see the Appendix, *Song Texts*), has a four-line stanza with internal rhyme, ABAB, and can make use of meaningless syllables in all lines. The elements of "disturbance" of poetic form such as the *repetition* and *deletion* of words and phrases to meet musical demands, do not necessarily destroy the poetico-musical harmony. It is practically impossible to transfer unaltered an entire poem to music. Both poetry and music have their own expressive language. Even in cases when the syllabic groups are bound to be scrupulously conserved, accentuation preserved or ornamental passages avoided, it would still be difficult to see the music as being entirely bound to the poetry.

Notes

[1]The information presented here on the verse system of the Albanian language is based on Gjergj Zheji's *The Basis of the Albanian Verse Line*, Sh. B. Naim Frashëri, Tirana, 1988. Some other information on musico-poetic synthesis, melodic and harmonic imageries is drawn from Donald Ivey, *Song, Imagery and Styles*, New York, The Free Press, 1970.

[2]The tonic system occurs also in the old epics of Germany, England,

France and Spain, as, for example, in the Anglo-Saxon poem *Beowulf* or the Spanish *Poema de Mio Cid.*

[3]Order of *dervishe-s.*

[4]"In the *Notebook of the Bektashi* (1896), Frashëri . . . translated even the established Oriental terms of the Order." (Stavro Skendi, *The Albanian National Awakening*, 1878–1912, Princeton, New Jersey, Princeton University Press, 1967, 123).

[5]On *aman* are built decorated, improvised melodies over a very simple instrumental accompaniment.

[6]Gjergj Zheji, "Types of Versification in the *Kreshnik* (Heroes) Songs," *Philological Studies* (Tirana, The Academy of Sciences of the *APSR*, The Institute of Linguistics and Literature, No. 4, 1985), 71.

[7]See Sulë Dedej, Alfons Balliçi, *Isuf Myzyri* (Elbasan, Onufri, 1996), 38–39.

[8]There is an interesting example of the combination of duple and triple meters in Example 1.

[9]P. Scholes, *The Oxford Companion to Music* (Tenth Edition), 873.

[10]Kujxhija, "*Valle Kombëtare*, *Cori Nazionali Albanesi* (National Dances)—*Dasëm Shkodrane*, *Nozze Scutarina* (Shkodër Wedding)," vol. 1, Florence, Tipografia "Il Cenacolo" di Bruno Ortolani, 1943, vii.

[11]Sokoli, *Folklori Muzikor Shqiptar* (*Morfologjia*) (The Albanian Musical Folklore), Tirana, 1965, 12.

[12]This urban song was arranged for the soprano Tefta T. Koço by the composer Baki Kongoli and it was he who told the author of this book: "When I showed Tefta my arrangement, she suggested that at this point I should replace the E flat with a top G and I said to her: 'Why not!'"

[13]See "The Discreet Bride," Example 51, which has a clearly Slavic flavor because of its harmonic function: see Chapter Five, *Diatonic and Non-diatonic Southwestern Balkan Modes.*

[14]Kujxhija, *Valle Kombëtare*, viii.

[15]Kujxhija, *Valle Kombëtare*, ix.

[16]Subtonic tonality is based on a major second below the tonic or on the leading note of the lower tetrachord.

[17]Donald Ivey, *Song, Imagery and Styles*, New York, The Free Press, 1970, 64.

[18]Ivey, *Song, Imagery and Styles*, 64.

[19]Ramadan Sokoli, *Gjurmime folklorike* (Folkloric Explorations), Tirana, Shtëpia Botuese (Publishing House) "Naim Frashëri," 1981, 360.

[20]Sokoli, *Gjurmime folklorike*, 361.

[21]K. Signell, *Makam, Modal Practice in Turkish Art Music* (Seattle, Washington, Asian Music Publications, 1977, Fredric Lieberman, editor; reprinted by Da Capo Press, New York, 1985), 89.

[22]Signell, *Makam, Modal Practice in Turkish Art Music*, 89–94.

[23]In connection to Ndoja's published *peşref*, Signell notes that "these are

extremely short sections by Turkish standards" (personal communication to the author).

[24]The Albanian "*makam-s*" only approximate Turkish (Ottoman) *makam-s,* hence the *makam* names in quotes indicate the differences between the Ottoman *makam* and the Albanian '*makam*' (see Chapters Five and Six).

[25]"*Yar*, sometimes *yar aman*, is often employed as supplementary syllables in Turkish vocal improvisation." (John O'Connell, personal communication)

[26]Vaso S. Tole, *The Saze-s*, Tirana, Teknotrade, 1998, 76.

[27]*Kaba* in Turkish means "thick," "coarse," "crude," also "dense." It is often used to describe notes on the Turkish gamut to indicate a slight weighting or lowering of pitches in crucial intervals. E.g., "Kaba Hicaz" has the E flat and F sharp lowered and raised slightly, respectively. (Martin Stokes, personal communication)

[28]Eqrem Çabej, *Studime Gjuhësore* (Linguistic Studies), vol. 5 (Prishtina, Rilindja, 1975), 130.

[29]In an analysis of the same song written by Zana Shuteriqi, the main harmonic degrees are observed in a different way: the tonic is considered as dominant, and the "raised second and seventh degrees of the minor scale" as being "built on the Second Byzantine Plagal." Zana Shuteriqi, *Autorë të muzikës shqiptare të periudhave të Rilindjes Kombëtare dhe të Pavarësisë* (The Authors of Albanian Music of National Renaissance and Independence Periods), diss., Tirana, Academy of Arts, 1985, 98.

Chapter Five

General Characteristics of the Modes Used in AUS and AULS

From the Byzantine Background to Modes Surviving into the Twentieth Century

> There can rarely be found in Europe a country whose traditional indigenous music is wholly preserved from the influence of what is called the "Western musical system." The Albanian people were separated for a long time from the influence of foreign cultures and civilizations. They were naturally talented artistically and they developed their own individual and independent musical culture. The expression musical culture is used by me with the strongest conviction and without the slightest hint of irony. Until now we have been unaware of the existence of a traditional musical culture in Albania, just as until recently we knew nothing of the traditional musical culture in Russia, before A. Kastlyalsky drew our attention to it in his book "The qualities of the Russian traditional system" (Moscow, 1923), a work which for some time has aroused great interest. Kastlyalsky testified that Russian traditional song has its own laws which not only do not correspond to, but are often in opposition to, scholarly laws which we call "academic." . . . The history of the development of this question gives us the right to believe that the same happened with the Albanian traditional song. The Albanian people have their own folk and traditional song, and a profound study of this song could, of course, reveal a characteristic system. The most important thing is the fact that in Albania, the common people still sing part songs which they improvise in different ways. Thus, it can be observed that Albanians have the necessary material for the creation of their own traditional and original harmony and counterpoint.[1]
>
> Yury Arbatsky

Although the main discussion of this book concentrates more specifically upon Albanian urban *lyric* song, the *urban* element invites, specifically, a consideration of the modality of these songs, which played an important role in defining these songs, character for their audiences. The modal system of Albanian urban music is related to two main regional tendencies: (a) *diatonic* and *non-diatonic* modes of the *southwestern Balkans*; (b) *the Ottoman* modal system. Both tendencies originated in the Middle East, but impacted on Albanian music at different periods of Albanian history. Certain types of song, mainly from south Albania, and to a lesser degree towards the north, are related to the music of Eastern Christianity and its understanding of diatonic and non-diatonic modes, or, more specifically, to the southwest Balkan modes; other types of song, largely from north and central Albania, are related to Ottoman modes. The considerable difference between the Eastern and Western European understanding of mode can be clearly seen in the south Balkans. The two main modal inclinations of Albanian urban music, i.e. the diatonic and non-diatonic modes of the southwestern Balkans and the Ottoman modes, will be discussed separately. A little territorial description at this point would help to explain the land and the people of Albania.

The geography of Albania, its mountains, plains and coast, and the historical events that took place within its territory have produced great diversity in its folk and urban music. There are many cases of the parallel existence and interchange of musical features between neighboring regions, particularly in the south. Albanian vocal folk and urban music is both diatonic and non-diatonic. Although there are probably more diatonic than non-diatonic songs, the latter are generally thought to have had a greater influence in shaping the character of the urban song. Some typical melodic characteristics and stylistically distinct types of song developed not only as a result of the geographical position of Albania in relation to the other Balkan nations, but also from the long period of Byzantine and Ottoman rule. Because of this long Ottoman domination, urban song was exposed more directly to influence from the Orient than from the indigenous rural or oral urban tradition. The population of the bigger towns, like Shkodra in the north or Elbasan and Berat in the center, absorbed this Ottoman influence, developing particular traditions that became distinct from the earlier rural tradition. On the other hand, it can be said that in some cases the music of the

urban population developed simultaneously in coexistence with the typically rural music of the same area, as in the Korça region in the southeast, creating as a result a mingling of rural and urban folk music.

Although the survey of the southwestern Balkan modes is approached by defining an *echos* as a concept of mode and, particularly, by seeing it as a melodic type rather than as a traditional ecclesiastical mode, this research does not attempt to prove, at this stage, that the local modes are necessarily related to Byzantine modes. However, in spite of the difficulties of proving that non-diatonicism (the use of augmented seconds) was introduced into Albanian territory before the arrival of the Ottomans, i.e., during the Byzantine Empire, and although, according to the Albanian composer and musicologist Albert Paparisto (b. 1925), characteristics of Byzantine church music have survived into the twentieth century (particularly in Elbasan), any test to distinguish the specific layers of both cultures (Byzantine and Ottoman) seems to be arguable. Non-diatonicism (or "chromaticism") in Albanian traditional music, whether rural or urban, is treated by Albanian scholars in connection with Ottoman or Turkish *makam-s*. And again, although it is not the aim of this book to analyze Byzantine modes or music, nevertheless some clarification about their practice in Albania, for the sake of argument, needs to be considered. In what today is called central Albania, the main towns of Byzantine music were Durrës, Elbasan and Berat. In the south of Albania, although the Orthodox religion of Byzantium used to be practiced, the basis of much southern traditional music in the present day is pentatonic. When urban songs are discussed, particularly those of non-diatonic expression, it is common to classify them according to Ottoman Turkish *perde-s* or *makam-s*[2] (see later in the chapter). Of course, the association with Ottoman modes has a more direct and recent link (the Byzantine ones seem to be too remote); however, as Albert Paparisto observed, "both in polyphonic chants sung in the churches of Elbasan, which had a vivid similarity to the Tosk polyphonic songs, and in solo songs, where augmented seconds are used, there is some influence (I believe) of Byzantine church music."[3] The present writer also "feels" (but cannot prove) that there is strong similarity between some of the mountainous songs of northeast Albania and the style of Byzantine liturgical (monophonic) chants sung in Greece and as far afield as Romania.

A Byzantine flavor also occurs in some of the urban songs from

Elbasan, where the mode might sound, certainly, Eastern, but not Oriental! This would probably warrant further investigation in areas inhabited by Albanians. I repeat, it is not my intention to prove, at this stage, any chronological link between Byzantine music, Ottoman *makam-s* and Albanian urban songs, but rather to suggest that a chronological development can be detected in the understanding and practices of the "Eastern" concepts of the local modes, such as initial and finalis, melodic direction and cadential formulae, which for centuries have been used on southwest Balkan soil. The Eastern type of modality was not represented only as a scalar succession of pitches, but as a melody type or a motivic group, forming what was called an *echos* in Byzantine music. The idea that there is an equal relationship between Byzantine *octoechoi* and their melody types was considered further by Egon Wellesz: "Echoi of Byzantine music should be thought of not merely as scales in the modern sense, but as groups of melodies of a certain type, built upon a number of basic formulae which characterize the Echos. . . . The mode, we may therefore conclude, is not merely a 'scale' but the sum of all the formulae which constitute the quality of an Echos." This definition is in conformity with that given by Crysanthus of Madytos[4] in his Great Musical Theory (1832): "Echos is the scheme of the melody, arranged according to the practice of the expert musician, who knows which tones should be omitted, which chosen, on which one should begin and on which one should end."[5] Eqrem Çabej in his prestigious work on Albanian linguistics *Studime Gjuhësore* (Linguistic Studies) noted:

> But Albania is also the land where Oriental-Islamic tunes are mingled with Byzantine tunes found here which became familiar to the people through the church. Differentiation between them becomes more difficult because Arabo-Islamic tunes were formerly mingled in the Orient with Byzantine tunes. According to the observations of Robert Lachmann (in *Musique des Orients*, 1929, p. 56), the musical entertainment in Islamic centers of the pre-7th and 8th centuries shows the predominance of Byzantine influence, something which also becomes obvious from the instruments used. More apparent is the influence of medieval Byzantine tunes on liturgical and religious song, and its spread from here to the profane song of the Albanians of Italy and also to the church song of the Orthodox Christians of south Albania.[6]

Sam (Sotirios) Chianis writes:

> Factors of mode, melody, and melodic ornamentation, however, are largely derived from the music of the Byzantine Church. This is not to imply that the folk music of Greece has not felt the musical influences of neighboring cultures. The extent of these external (foreign) influences on the total folk music of Greece cannot be accurately determined until further ethnomusicological studies are made of the entire Balkan area in order to determine the inherent musical and textual elements essential in defining an indigenous music.[7]

Chianis's dissertation *The Vocal and Instrumental Tsamiko of Roumeli and the Peloponnesus*, 1967, is a valuable resource for investigating the song structures and modes across the southern borders of Albania into Greece. Much of the information that he gives has been taken into account here as a point of orientation. Discussing the term *tsamiko*, Chianis writes:

> Even though the terms *tsamika* and *foustanella* [a pleated kilt] are considered synonymous by Greek peasants, these words are also used with the identical meanings by the Albanians, especially by the *Chams* and the *Tosks* of southern Albania. . . . Though this controversy may never be settled, the fact remains that both Greece and Albania claim the *foustanella* or *tsamika* as being one of their traditional national costumes. . . .[8] It must be especially emphasized, however, that the Albanian *tchamicos* and the *tsamiko* from Epirus and parts of Greek Macedonia are extremely similar, if not one of the same.[9]

There are distinctive features which distinguish the northern urban music from the southern. Since the southern music is predominantly pentatonic, its influence is obvious on, for example, the Korçare urban song; in the latter some effort is made to avoid semitone intervals. Based largely on pentatonic usage which over the centuries had been well consolidated, southern music, particularly vocal music (with some exceptions in Berat, Janina and Çamëri) was particularly resistant to nondiatonic or "Hicaz-type" practices. But the southern music is also characterized by its collective expression (compared with the solitary expression of the northern music) which is reflected in the polyphonic and choral singing (with or without a drone): "An instantaneous comparison of these tunes [southern] with those of north Albania, gives us a fundamental difference: the latter are solo songs, whilst those of Toskëria are polyphonic, choral songs. The latter are newer than those of the north, a

symbolic expression not of the solitary dwelling, but of the community, they are social songs."[10] On the other hand, in Shkodra, in north Albania, where the influence of Hicaz-type music (of *makam* practices) is more evident than in the south, there is still a very distinctive local diatonic urban music, that of the wedding songs or *dances* and the *shtregulla* songs (and also songs of the mountains). This diatonic music of the town belongs to an older stratum, and although it is not as exposed as the songs of *makam* origin, it constitutes an important feature and branch of the modes of the southwestern Balkans. Some of the wedding songs or *dances* and the *shtregulla* songs are also in local non-diatonic modes. Of course, the more distinctively complex concepts and components of the southwest Balkan modes are to be found in the southern traditional rural and urban songs from the Tosk region (see later in the chapter). The non-diatonic modes used in Albanian urban music and songs will be divided into two different kinds: those of *makam* orientation and those of *southwest Balkan* orientation. The modes of both non-diatonic or Hicaz-type inclinations, apart from those used in Shkodra, Elbasan, Berat and Janina, cover a wide area of the northern urban Albanian settlement such as the towns of Gjakova, Peja and Prizren. So far, there is no evidence that the *makam* was introduced as a system in Kosova and Dibra. The Kosovar ethnomusicologist, Lorenc Antoni, discussing the codification and the dissemination of Ottoman modes in areas inhabited by Albanians in the eighteenth and nineteenth centuries, asserts that "although the influence of Shkodra on the music of these regions is evident, such a systematic division in twelve *makam-s* is not found with us [Kosova and Metohia]."[11]

The tetrachordal and pentachordal principles, according to Greek classical theory, will be used for both southwestern Balkan modes and modes of the *makam* system. Signell points out that "the *makam* has roots in the Greek modal system."[12] The non-diatonic modes (non-diatonic tetrachords) related to the Byzantine melodic formulae, e.g., those found in the chants of the Albanians of Italy and some *Arbëresh* folk songs, are assumed to have been introduced to the southern Balkans before the arrival of the Ottomans; in other words, they were a branch (albeit a slender one) of the southwest Balkan modes. In the early centuries of the Ottoman period, it is now thought, the local non-diatonic modes of the southwestern Balkans began gradually to be influenced by Ottoman music practices, first in the towns and later, with

the Islamization of the country, also in the villages. Given that the Greek classical theory of tetrachords and pentachords can also be seen in the *makam* system, it can be assumed that the non-diatonic and diatonic modes of the pre-Ottoman period employed in the southern Balkans, or as a *makam* system in Ottoman Turkey, were practiced in secular and religious art music. In the regions where repertories were either homophonic or diatonic, the acclimatization of the Ottoman modes was easier than in the two-, three- or four-part songs or pentatonic music of the south.

Discussing the influences on the modes and forms used in *kleftic* (*klephtiko*) songs, Baud-Bovy points out: "Les [formes] plus évoluées apparaissent dans les versions de Constantinople et de Chalcidique, auxquelles il faut joindre la version de Jannina, exécutée par des professionnels, et dont le chromatisme est peut-être dû à l'influence tzigane" (The most polished [forms] appear in the Constantinople and Chalcidique versions, to which should be added the Jannina version, performed by professionals, and in which chromaticism might be attributed to gypsy influence).[13] The contact of local modes (predominantly in the northern urban area of Albanian settlement, but also in lower Albania, Janina and Çamëria) with the Hicaz-type modes of Ottoman (sometimes gypsy) practices resulted, on the one hand, in the absorption of the Middle Eastern qualities, but, on the other, in the modification or adaptation of the Middle Eastern expression into the Balkan air.

> In general the Oriental tunes predominate in the towns of north and central Albania. However, it is important to ascertain the degree of Balkanization of these tunes, i.e., to measure how far the Oriental tunes have departed from their original character under the influence of the relatively regional tunes of the Balkans and how much they have changed in these areas. Since the bitter and monotonous sound of the tunes of the Balkan people is different from the ecstatic and sensual character of Oriental tunes, this sound is better suited to the character of the land and inhabitants of this peninsula.[14]

The term "Balkanization," used by Çabej, fits the local or imported modes employed in the tunes of this area remarkably well. There were regions, such as the Berat area, where during the seventeenth century the attempted infiltration of Ottoman homophonic music (*makam* practices) into Albania met with sharp resistance from pentatonic and poly-

phonic music. This confrontation is still vivid in the twentieth century where the urban song of Middle Eastern inclination in Berat, and its counterparts in Elbasan and Shkodra, are homophonic, whilst the rural song is a part song, usually in a three-part style of diatonic and pentatonic inclination. However, there are also a considerable number of urban songs based on the pentatonic practices of south Albania or the southwest Balkan diatonic modes; this is either because of the rural origin of these urban songs, or because of the blending of Ottoman diatonic modes with the local, southwestern Balkan modes.

As is explained later in the chapter (see below in the *Southwestern Balkan Modes*), the local diatonic modes used in the urban songs are characterized by specific elements which make them strongly identifiable. However, the following two points should be remembered about the "diatonic" *makam-s*:[15] (*a*) although introduced to Albania at the same time as the "non-diatonic" *makam-s*, they preserved few of their characteristics in that part of the Balkans where Albania is situated, and, with few exceptions, blended easily with the local modes and became absorbed into the local practice; see Examples 26, 27, and 8; (*b*) for ethnomusicological research, the "diatonic" *makam-s* used in the southwest Balkans are not of the same importance as the "non-diatonic" ones, because they are not so much considered to be among the fundamental *makam-s* of the system. Apart from the diatonic and non-diatonic modes used in urban and rural Albanian songs (of either southwestern Balkan or *makam* inclination), the Western major-minor system is also present in the urban songs which are the main subject of this book. The system will not be discussed specifically in this research, as this category of Albanian urban songs follows the conventional rules of the known Western tempered system. However, there is a relationship between the modal and major-minor systems; this is evident not only in the correspondence, for example, between the Aeolian (mode A) and the descending melodic minor, or between the Ionian (mode C) and the major scale, but also in the influence of tempered instruments, such as the clarinet and accordion, or the influence of Western classical music, mainly in the two regional cities of Albania, Shkodra and Korça, with its conventional rules, such as the role of the main tonal center (tonic).

Diatonic and Non-diatonic Southwestern Balkan Modes (SWBM)[16]

A valuable part of the diatonic SWBM, although they have never been classified as such, are the wedding songs from Shkodra or wedding dances, as Kujxhija calls them in his *Valle Kombëtare*,[17] and the *shtregulla* songs.[18] These songs or dances are of a completely local tradition and nature which enormously enriches the repertory of the southwest Balkan mode. "In Shkodra," states Kujxhija, "we have two kinds of music, or perhaps it is better to say, two different periods of musical creation and development: Period I extends from ancient times to the occupation of Albania by the Turks. Period II comprises the period of occupation until the present day. The 'dances' belong to the first period; the '*aheng* songs' to the second . . ."[19]

In an Albanian dictionary published during the 1930s, the definition of the *national aheng* was given as follows:

> The *aheng* or the melody which it dealt with, was a Turco-Byzantine or, rather, a *mixed Oriental aheng*. Only the wedding dances which were sung by the women of the town, the *shtregulla* in April and May, and also the *kreshnike* songs[20] [hero-ballads] of the mountainous and lower villages, were of a national nature either in subject or melody; nevertheless, Shkodra . . . always considered them as second- or third- hand.[21]

Of course, it seems strange that the genuine and authentic treasures, such as the Shkodrane wedding or *shtregulla* songs, were "considered" by the people of Shkodra "as second- or third- hand." However, I do not think that the opinion expressed in the dictionary was entirely accurate. My understanding is that when *makam* practices were introduced to Albania, they were fashionable not only as a new trend but also for their richness of expression, which made it impossible to resist such powerful Middle Eastern charm; they are still fashionable today after, surely, more than two hundred years of their existence in the southwest Balkans.

The *aheng* ensembles which cultivated *makam* practices and dominated urban music were reluctant to accept into their repertoires songs and dances of local tradition (whether urban wedding or *shtregulla* songs and dances or music of the mountain and countryside).

The same happened in other towns, such as Berat and Elbasan. In Berat, for example, the gap between *aheng* and rural music was very distinctive because of the pentatonic and polyphonic music which was used in the rural areas around Berat (see above). Pjetër Dungu states:

> The majority of the sung dances [of Shkodra] finish in the cadence of the minor tonic. This cadence is heard from the south to the far north of the Balkans . . . the *shtregulla* songs finish in the cadence of the minor tonic. These songs in general are cheerful and very melodious. The dances at weddings and other familiar entertainments are also cheerful, humorous, etc.
>
> As this cadence [the cadence of the minor tonic] is heard in the high and low lands, everywhere in the Balkans, I call it a minor tonic Balkan cadence, occurring where the Pelasgian-Illyrians and today their descendants, the Albanians, have lived. I remember my teacher Martin Gjoka talking to his friend Bernardin Palaj about ancient folklore and Bernardin used to say that dances with the wedding songs, the *shtregulla* songs etc., are the most valuable and ancient treasures of the Balkans.
>
> When the indigenous people of the northern lands of the Balkans became Slavonicized, together with the language their songs and dances were also Slavonicized, i.e., the songs and dances which used to begin in the major and finish in minor tonic, changed by finishing in the major dominant (D, F sharp, A).[22] (See Dungu's harmonizations in *Modes*, Example B)

Examples of the use of the same mode as in the wedding or *shtregulla* songs of Shkodra occur in other types of songs and throughout Albania, but because this work concentrates on urban songs mostly from Shkodra, Elbasan, Berat and Korça, the comparisons are made between, for example, a *shtregulla* song and an urban song from Shkodra. Example 52 is a wedding song from Shkodra (transcribed by Kujxhija); its ambitus covers a fifth, while its subtonic tonality[23] or its "major" key, as Dungu names it, predominates throughout the song.

The urban song from Shkodra, Example 20, in spite of the differences in the structure with Example 52, is constructed with the same modal emphasis. Of course, as a more developed urban song, its first section has a vocal cadenza and the range is increased considerably. However, the aboriginal ambit or the melodic frame of Example 20 encompasses the same intervals as Example 52 (apart from the cadenza), i.e., the melodic activity is concentrated within the same tetra-

chord, A–D, plus the subtonic, G. Both songs begin on the subtonic, develop around the third and fourth degrees and gravitate to the tonic cadence at the end of the song.

In my investigation into the common features between the *shtregulla* or wedding songs of Shkodra and the more elaborated urban songs of the same area (AUS or AULS), and between the traditional songs of Korça and the developed urban lyric ones of the same area, I have noticed that there is a signifying similarity between Shkodrane *shtregulla* (or wedding) songs and Korçare traditional songs, in the use of the subtonic cadential formulae and tonic cadential formulae. This point is raised by Kujxhija and Dungu in their discussions about the role of the "minor tonic" in Albanian traditional songs, which was later used in the newly developed urban songs of diatonic inclination which were also based on the southwest Balkan mode.[24]

These terms "minor tonic" and "major tonic," as described below, but with other names such as the *tonic tonality* and *subtonic tonality*, will play a primary role in the definition of the diatonic mode of the southwestern Balkans used in the urban songs of Toskëria, i.e., the Korçare ones in this discussion (see later in this chapter and also Chapter Four, Kujxhija's report on the harmony of Albanian songs).

> An entire region in which the ancient tunes of the country are better preserved, is Toskëria. . . . In these songs we have variations (inflections) in melody and rhythm. They occur because in all Albanian tunes there exists a great freedom within the tone scale (Tonskala); thus, the small inflections in the pitches are musically irrelevant.
>
> The rhythmic variations are more important and they appear when the songs are danced. There are regional variations as well . . . nevertheless, they are all represented as variations of the *same* basic theme, of the *same* melodic type. It is an interesting fact that the songs of the Çams, of the southern edge of Albania, are similar to that of the Tosk(s) already mentioned above . . . this concordance can be challenged on the grounds that today the Tosk and Çam do not live next to each other.
>
> However, this argument is historically demolished because in a certain period of Albanian history the Lab tribes were brought into the middle as a partition, and would have, therefore, divided an ancient unit into two parts. Thus, we can observe how traditional [folk and urban] songs are even able to throw light on the history of our tribes.[25]

Pentatonic, Hexatonic and Heptatonic Modes

As was stated earlier, the pentatonic system is predominant in southern Albanian music. The *pentatonic system*, or as it is more appropriate to view it in this book, the *pentatonic modes*, are those which are characterized by a vocal and instrumental line based on anhemitonic modes (without semitones); see *Modes*, Example A. These modes, which are based on intervals of major seconds and minor thirds, can be grouped into smaller scales (constructions), such as the *tetratonic*, *tritonic* and *bitonic*, and according to the location of their tonic, a considerable number of scales can be produced.

A great number of urban songs of south Albania as a whole, and, in a narrower sense, of Toskëria (the southeast), are structured on the tonal nature of the pentatonic modes. However, through their tendency to enlarge their range and, even more important, to "deviate" towards the diatonic and non-diatonic structures by filling up the gaps between intervals, the urban songs of pentatonic origin constitute the best examples of the application of what I shall call *the southwest Balkan mode* (abbreviated as SWBM); see Example 46. Among the urban songs of Toskëria, the most-used pentatonic mode is type A (see *Modes*, Example A), which covers the range of a minor seventh; see song examples 38A and 38B.

Type B, which covers the range of a major sixth (see Example 50), has probably a wider regional application than type A. It is particularly important to stress that these two most common pentatonic modes can be built on different (inverted) tonics and each of these new tonics, i.e., new succession of degrees, has a typical feature and is used for different emphasis in different regions of Albania from below the river Shkumbin to Çamëria. It is not the aim of this book to discuss the structures of pentatonic music. However, it is essential to know the background to the transformation of a certain type of southern music into diatonic and non-diatonic monody and polyphony. The pentatonic modes are not used as much in the urban songs of the southwest Balkan inclination, for the simple reason that these types of song require a larger range of notes. However, some songs are based on the pentatonic mode, such as Examples 39B/1 and 38B.

As Chianis remarks in his dissertation (1967), there are parallels between the pentatonic music of northern Greece and southern Albania.

The instrumental lament in a free meter, for example, is closely similar to the instrumental lament of southern Albania called the *kaba*.[26] Other characteristic elements such as melodic slides occur frequently in south Albania; see Examples 46, 39B/2, 42 and 38B, where these slides are used. Three of these, however, use *hexatonic* modes, which are formed by filling up one of the minor thirds of the pentatonic. See again Examples 42, 46 and 50.[27] The vocal melody ranges from the subtonic (a major second below the tonic) to a fifth or higher above the tonic (a seventh in the latter song), across a pentachord. In the first and third of the above songs, the B tone (to fill up the lower minor third) is only used as part of a fast scalar decoration, "pentatonic plus," while in Example 50, it is the fourth degree (D) which plays the same role (the subtonic is not used in this song). In many other cases the subtonic leaps an octave higher, making the song expand to an octave range.

The distinction between Western *heptatonic* modes and the southwest Balkan *heptatonic* modes (diatonic and non-diatonic) used in urban songs, lies in the fact that the latter, regardless of their origin, reveal some common characteristics in modal structure, configuration of intervals (position of semitones) and finalis, which indicate recognizable entities such as motivic features, melodic formulae and cadential formulae. They also reveal some regional characteristics, such as specific styles of singing and manner of performance, as well as dialect, sentiment and shape. The representative elements such as *melodic formulae*, *motifs* and *cadential gravities* are, probably, the most distinctive features of what I want to define as the *diatonic and non-diatonic modes of the southwestern Balkans*.

As understood in this former region of the Byzantine Empire, those typical features are elements, in a wider sense, of southwestern Balkan modality, and, in a narrower sense, of the modes used in Albania. Briefly, a song embedded in a southwestern Balkan mode comprises a simple scale range with its component and principal modal functions (counting from the finalis). This scalar type will include *disjunct* or *conjunct tetrachords* and *pentachords* which deal with both diatonic and non-diatonic modes. Each tetrachord and pentachord will have different melodic intervals and the vocal line generally extends from the subtonic across those tetrachords and pentachords; sometimes the tetrachord or pentachord is located below the tonic (finalis). (See Example C, the schematic outline of the first type of diatonic SWBM; see also

Example 8, where the pentachord is located below the tonic).

Melodic formulae of both diatonic and non-diatonic southwest Balkan modes contain sets of melodic and structural elements. Among melodic elements, apart from the motif as the smallest unit and the melody type as the largest of the melodic terms, the melodic formulae may represent a single mode or several modes and are distinguished from one another by slight inflections or differences in their intervallic structures, while retaining their basic melodic outline. Melodic formulae occur as an essential component of the mode and are built on the important melodic tones to a given mode. Three songs from three different parts of Albania, north, central and south, show the occurrence of certain melodic formulae which are based on the principal melodic tones. In Example 7, the melodic formula comprises both tonic (bars 16–20) and subtonic (bars 29–33) tonalities (as will be seen later); in Example 29, the melodic formula occurs right in the beginning of the vocal line (bars 11–15), and shows the Hicaz-type (2nd) of the mode; Example 39B/1 (the standard version) is one of those cases where the whole song represents a melodic formula in itself. Being a contractable and expandable pattern, the melodic formula is subject to transformation by the shaping of *descending* and *ascending* melodic movements (formulae) and by the insertion of notes (melismatic or ornamental) and motifs at various points.

Melodic formulae contain structural elements such as *initial formulae* and *cadential formulae*, which tend to function in specific positions within the natural profile of musical phrases; these structural elements may occur in *tonic* and *subtonic* tonalities.

Initial formulae are characterized by certain distinct melodic patterns and are used for the opening part of the song; they are fewer in number than cadential formulae. Initial formulae can start with any degree of the modal scale; but a characteristic one, apart from the tonic, which is the most common, starts on the subtonic: see Examples 46, 42, and 20. Initial melodic formulae starting on the fourth and the third degrees also occur frequently; see the following songs, the first two of which start on the fourth degree and the other two on the third: Examples 36, 7, 8 and 39B/1, the standard version. The initial formulae on the fifth degree occur in the songs of the diatonic mode; see Examples 26 and 34B.

Cadential formulae appear mainly at the end of the song as final

cadences, and have a tetrachordal or pentachordal structure. They reconfirm the basic characteristics of the melodic principles and establish the given mode. Each mode has its typical cadential formulae, the commonest of which are diatonic and non-diatonic; see a diatonic illustration Example 18, and a non-diatonic illustration in Example 45. The verse-line commonly covers the last three or four syllables of a cadential formula; see the last example, bars 19–21. *Tonic* and *subtonic* melodic formulae which are derived from *tonic* and *subtonic tonalities* are distinct as being the most important degrees of the mode. In the tonic tonality the third degree is emphasized: see the first four bars of Example 35. In the subtonic tonality the second and the seventh (subtonic) degrees are the most important, and the seventh is especially characteristic; see Example 46, where apart from two cadences, the middle and the final, which are in the tonic tonality, the whole song develops in the subtonic tonality. Observe also the importance of the third degree, the C, in bars 7–16 of this song. Some terms for the principal modal functions are given here: the *starting* note or *initial* note and particularly the finalis are the most important of all notes in the mode; their functions are clearly defined. For other *ruling notes*, in this book European terms such as *tonic* (*finalis*), *subtonic* (*subfinalis*) and *dominant*, will be used. According to the concept of diatonic and non-diatonic southwestern Balkan modes, the AUS may also be classified by their melodic direction as *ascending* and *descending* (a practice not very common among twentieth century theorists) in the region between two tonal centers, *initial* and *finalis*. In the course of an urban song, a part of a modal characteristic or a "modulation" may occur; a single note or a phrase is introduced from outside the given mode, indicating the adoption of a different mode. This change may be an inflection within the basic melodic outline or an alteration to another mode during the evolution of the melody; see Example 36, where an inflection (bars 5–6) occurs during the development of the vocal line. A *transposition*, i.e., a shift to another pitch, higher or lower, may happen in the more developed urban songs, but this is not a common occurrence; in this case, the melodic fragment would require the use of sharps and flats. *Ornamentation* is another very common way of emphasizing the prominent tones of the formulae. Ornamental elements such as grace notes, melismas, turns, trills, portamenti, variety of *vibrato*, tonal inflections, characteristic melodic and cadential formulae and rhythmic alterations, reinforce

that atmosphere of regional distinctiveness. Some of these expressive devices which could "suit" the art singing style were intentionally used by the Albanian art singers of the 1930s in a variety of styles, in order to provoke different responses to the contents of the songs. The southwestern Balkan modes, most widely used in AUS, occur in two main groups, diatonic and non-diatonic. It is worth repeating that these modes should not be understood as a mere scalar range; it is the relationship of various formulae to the tonic (or subtonic) that should be considered. This taxonomy of diatonic and non-diatonic modes which constitute the southwestern Balkan repertory is an investigation intended to formulate these modes in a different way, not only from the conventional etymology and understanding of Western modes, but also from any other research made so far by Albanian or foreign musicologists.

Classification of Diatonic Southwestern Balkan Modes

Any diatonic scale could include, in principle, any of the seven consecutive white notes of the piano and, by taking each of these seven notes in turn as the tonic, seven different modes are produced, based on different tonics. However, not all the modes based on diatonic scales are equally common; in traditional urban music the most frequently used of the diatonic modes is that of the D tone. For the sake of convenience in this classification the D tone is also chosen as the *final* of all transpositions, mainly used in the scales given below the transcriptions. Diatonic modes D, A and E will be classified as the first type, and modes C and G as the second type.

Diatonic Mode D, A and E; First Type; Scalar Types of Diatonic Southwestern Balkan Modes on D, A, E, used in AUS, and Schematic Outline of the First Type (Modes, Example C)

As will be seen, three of the diatonic modes, D, A and E, have a minor third, and the other two, C and G, have a major third; the B and F modes consist of an isolated intervallic relationship (between the tonic and dominant, and the tonic and subdominant, respectively, a *tritone* interval is produced). Of the first three, which will be called the *first type*, the D and A modes have the semitone between the second and

third degrees of the lower tetrachord, whereas the third mode of the first type, the E, has it between the first and second degrees. The other semitone of the scale for modes A and E is between the fifth and sixth degrees in the upper tetrachord. Of the "minor" modes, the mode D is the most common. In the present work the above replacement is in the reverse order, i.e., the G and A are replaced with the C and D. In a great number of AULS, mode D consists of two symmetrical disjunct tetrachords, where the lower tetrachord is the basic one and the intervals form a solid structure. This mode corresponds to the scale of the first authentic Byzantine mode which has D as its tonic; Example 18 is a song in D mode, transposed for performance in G. An excellent illustration of mode D is Example 28. Mode A also consists of two disjunct asymmetrical tetrachords. The vocal lines tend to be concentrated within the range between subtonic or tonic and across the lower and upper tetrachords; sometimes the range is extended below the tonic or above the octachord (upper tetrachord). The main feature of the tetrachords is the minor third which corresponds to the Western minor scale. In all cases when the minor third occurs, the seventh degree stands at a distance of a tone below the tonic. A series of notes below the tonic might also form a tetrachord (from the fourth to the seventh degree) or pentachord, in which case the sixth degree (the lower adjacent note from the subtonic) is often raised (converted from A into D mode): see Example 8, whose range encompasses two pentachords, one above the tonic and the other below. The upper tetrachord of mode A is more flexible, mostly because of the sixth degree (i.e., the second degree, F, of the upper tetrachord), which is a strong distinguishing feature between these two modes. In mode D, however, although in its natural form it has a tone between the fifth and sixth degrees, the sixth is often flattened. Nevertheless, it is not just the interval of the sixth degree that distinguishes these two modes from each other; the tonic of mode A is a fifth higher than that of mode D, and within the normal tessitura of the voice melodic activity is inclined to be focused in the upper tetrachord, i.e., mode A.

Although the characteristics of *melodic formulae* were described above, it is worth repeating that the *melodic formula* of both A and D modes, although based on the stable tones of the melodic direction, is more likely to be transformed; in the *tonic tonality*, the third degree is most important, whereas in *subtonic tonality*, the second (i.e., the tonic)

and seventh (i.e., the subtonic) degrees are most prominent. The seventh degree (or subtonic), either as an initial note or as part of the melodic or cadential formula, is a rather ambiguous degree in terms of its function and gravitation in the mode. The seventh degree is also a distinctive feature of regional differences which appear within the southwest Balkan mode: Example 51 is a song from southeast Albania, Boboshtica near Korça, of Slavic descent according to André Mazon, which can be clearly typified as belonging to mode A. However, its final cadential formula accepts a completely new pitch, the raised sixth degree (F sharp), which forms a D major linear harmony (see more in Dungu's argumentation and harmonization in Example B). This kind of harmonic structure of the cadential formula, i.e., the major dominant of the subtonic tonality, is one characteristic of Slavonic songs, in this case of Macedonian (Slav) songs.[28] This is why in the early 1940s Kujxhija, the Albanian musicologist and collector of songs, was concerned about the endings of songs, the finalis and its harmonic function: "The last note A, instead of being regarded as a root note (fundamental) of the tonal chord, in other words, instead of being in A minor key, is regarded as the fifth of the dominant of G major, i.e., D, F [sharp], A."[29] The difference between the major (raised) sixth degree (bar 21) in the tetrachord below the tonic used in Example 8 (assuming the song being in mode A and not D), and the same raised degree (the last bar) used in Example 51, lies in the position of the F sharp. In the first case this is used as part of the lower tetrachord and not as a cadential formula; thus the tonic tonality is preserved. This is a characteristic of modes D and A in the southwestern Balkan sense. In Example 51 the F sharp is considered as the third degree (the major third) of the dominant of the subtonic. In other words, by concluding in this manner the harmonic relation is more typical of Slavonic expression. For that reason, the seventh degree needs to be observed carefully in order to ascertain its real function.

The instrumental introduction (bars 1–8), the middle section and the refrain (bars 29–50) of Example 40A are an excellent illustration of the combination of both tonic and subtonic formulae; some typical intervallic relations of the SWBM, derived from pentatonic music, are clearly seen to be incorporated in the above song. A highly characteristic feature of the melodic formula is its ascending melodic movement, where the seventh degree is approached through the fourth (or the fifth)

degree by an ascending (and also descending) leap: see Example 39B/1, the standard version, bars 21–22. The *diatonic cadential formulae* are built on the tonic but appear also on the subtonic tonality or on the fourth degree as a secondary cadence, i.e., as a secondary tonal center: see bars 15–16 and 19–20 of Example 35. These formulae have some characteristic features, through which the tonic is reached: starting from the third or fourth degree, the cadential formula has a descending structure and the finalis is approached from the subtonic by a step; see Example 46, bars 16–17; Example 28, bars 11–12; Example 7, bars 40–41; Example 40A. The finalis is approached downwards from the seventh degree by a slide to the fourth degree (through the fifth) and then, as a final cadential movement, from the subtonic by a step to the tonic: see Example 42, bars 27–32; Example 39B/1, the standard version, bars 22–24; Example 45, bars 17–21. The finalis is approached downwards from the octave by a slide to the sixth degree and then, from the fourth degree (through the second) by a step to the tonic: see Example 38B, bars 10–12. The finalis is approached downwards from the octave through other degrees: Example 41, bars 30–31 (there are versions which finish in this point, in bar 32).

Mode E, which is equivalent to the Fourth Authentic in Byzantine music, is also included in the *first type* of diatonic mode. The diatonic cadential formula of this mode is characterized by a smooth and gradual approach to the tonic and it is frequently supported by the subtonic. The melodic structure of mode E is sometimes classified as that of mode G, because of their closer intervallic relationship. An excellent illustration of mode E is Example 35. Some *Korçare Distinctive Songs* (*Këngët Karakteristike Korçare*) with a fairly recognizable modal melody, or with a tendency to lean closer to the diatonic modes (first type) and less to the tonal and diatonic melodies, are also included under mode E. See below, in the discussion of the *makam*, the resemblance of mode E to the Ottoman Kürdi, transposed on E (the original Kürdi is on A, Dügâh) or to the *makam* Segâh (see below, *The Makam*). An illustration of mode E, with the affiliation to the *makam* tendency, is Example 26, composed by Isuf Myzyri in the 1930s. This song which, compared with the majority of urban songs, has a limited range (a sixth), is characterized by smooth and stepwise movements, but its cadential formula approaches the tonic from the sixth degree (bar 19) by two leaps on thirds, then by a smooth and gradual approach to the tonic. In another

song from Elbasan of the same *makam* tendency, Example 27, the approach to the tonic (see bars 11–13) is entirely stepwise and the cadential formula is supported by the subtonic. It should be pointed out that only the strophe of the latter song (bars 6–13) is roughly similar to "*makam* Kürdi" (mode E), while the instrumental opening (bars 1–5) and the refrain (bars 19–22) are in most likely "*makam* Eviç" (mode B), see below. The sixth degree below the tonic also plays an important role on structuring the melodic or cadential formulae; see the specific introductory function of the instrumental *përcjellësja*, bars 14 and 22 in Example 26, and the cadential formula of the first vocal phrase (bars 6–8) in Example 27.

Diatonic Mode C and G; Second Type; Scalar Types of Diatonic Southwestern Balkan Modes on C, and G used in AUS, and Schematic Outline of the Second Type (Modes, Example C)

Mode C is characterized by the major third from the tonic, which makes it sound like a Western major scale. It is also comparable to the Fourth Plagal of Byzantine music. A combination of a pentachord and a tetrachord in conjunct position defines the ambitus of this mode. Although *diatonic modes* of the *second type* are much less common than those of the first, they have some distinctive characteristics; the *subtonic* degree which is only *half a tone* below the tonic does not play the same important role as in the "minor" diatonic modes. Thus, it does not serve the same function as a leading note in the Western major scale; it is used only as a passing interval or as a filling up between the sixth degree and the upper tonic. Thus, it is the *sixth* degree which gains weight and holds an important melodic emphasis. Moreover, the sixth degree, being supported by its lower neighbor, the "dominant," is often flattened: see the refrain (bar 26) of Examples 43A and 43B, and bar 29 in Example 43C, where the non-diatonic shift gives a new color to the melodic line. The first and third degrees take the prominent role by becoming the essential tones of the mode, while the fifth degree, within the function of the basic pentachordal structure, plays a significant role in the configuration of the melodic formulae. In some songs, the fourth degree also takes an important role. In the songs of the second type, particularly those in C mode, where the local modal features are stronger than the tonal, alternation of tonal centers between the tonic and the sixth

degree is a continual process. Compare Examples 43 and 37 to see the difference between modal and tonal tendency; in the first song the shift of tonality continues all the way through (the vocal line starts in the upper tonic, then in bars 11, 12, 13 of version 43B the sixth degree occurs, and so on), whereas in the second song the tonality is stable. There are other songs in Mode C (Do) which cover a larger area of the territory inhabited by Albanians, such as Example 21, from Kosova, which tend to be closer to the Western major scale.

Mode G consists of a pentachord and tetrachord in conjunction. The subtonic in its normal form is natural, but when it is in the tetrachord below the tonic, it tends to approach the tonic chromatically by being raised half a tone, comparable to C mode. However, owing to its melodic features, Mode G may also occasionally sound like "*makam* Rast," particularly in some songs from central and north Albania. An excellent illustration of this mode is Example 34 (A and B), from south-central Albania, Berat; see the analysis of this song in Chapter Six. However, the raised subtonic is often confused with the leading note of a Western major scale and presents a great opportunity for harmonic speculation. For instance, in a song, like Example 16, the F sharp (the third of the dominant), which is not present in the vocal line, can be commonly and wrongly placed as part of the vertical harmonic structure; in other words, the dominant seventh is used (which might sound nice!) instead of its genuine modal harmonic texture, represented, for example, by a chord of A minor (see bar 17 of the song). Another song based on Mode G, where the seventh degree approaches the tonic by being raised half a tone (bar 5), is Example 32.

Classification of Non-diatonic Southwestern Balkan Modes

The term *non-diatonic* indicates that the mode has one or two augmented seconds. A number of important questions arise about the origins, names, and above all the inclination of the non-diatonic or Hicaz-type modes. From which Eastern modality do they come: Greek, Byzantine *echos*, Middle Eastern *makam* or gypsy origin?

An example of the controversial arguments is that of Idelsohn, who related ancient Israeli music to ancient Greek practices.[30] However, whatever their origin, the non-diatonic modes are encountered in north,

central, and south Albania with similarities in their construction, although not with the same melodic emphasis; there are historical and intonational factors which distinguish them (to a certain degree) from the similar "*makam-s.*" In the southwestern Balkan concept of non-diatonic modes, particularly in the urban songs of Toskëria and Epirus, Middle Eastern patterns may be introduced, which serve not as pure entities or integral factors, but rather as decoration, shading or passages through the trunk of the indigenous, and sometimes archaic, local modes. With time, however, the Middle Eastern idiom employed in these songs found more of a place in the gradual stratification of Balkan music, in general, and of southwestern Balkan music, in particular. This process was to be perceived as a compatible element in the body of the song; thus, it gradually became part of it and was naturally adopted into the local ethos; this gave the song aesthetic values which were indisputable at the time when they were created. There are several songs included in Baud-Bovy's *Études* which clearly demonstrate the concept and usage of both diatonic and non-diatonic modes of southwestern Balkan understanding. The non-diatonic mode can normally be based on different *finales*; however, for the sake of convenience, in this classification the D is chosen as the finalis (tonic) of all transpositions. There are two distinct types of non-diatonic mode which are classified here as first and second types. The main distinction between these two types is the position of the augmented second. In the *first type*, the interval of the augmented second lies between the second and third degrees of the basic tetrachord above the tonic; in the *second type*, this interval lies between the third and fourth degrees of the same tetrachord. The more frequently used of these modes is the first type, whose finalis is D. The second type of non-diatonic mode is that whose finalis is C, but for the sake of convenience it is transposed on D, preserving the same intervals between notes as those in the non-diatonic mode of D. There is also a *third type* (less prominent) which deals with the non-diatonic tetrachord below the tonic.

Non-diatonic Mode D, First Type; Schematic Outline of Non-diatonic Southwestern Balkan Modes, First Type (see Modes, Example D)

This mode is comparable to the scale of the Second Plagal Byzantine mode. It is one of the most used non-diatonic modes in Albania and is

roughly equivalent to "*makam* Zirgüleli-Hicaz (Zengüle)" or "Hicaz-Hümayun" (see later under *The Makam*). The most common form consists of two disjunct non-diatonic tetrachords above the tonic, where the lower tetrachord is more stable; the two are separated by a whole tone. The interval of an augmented second, as was mentioned, lies between the second and third degrees of the basic tetrachord above the tonic, and in the upper tetrachord it occurs between the sixth and seventh degrees: see Example 4, from bar 20 onwards of the vocal line. An interval of a *whole tone* between finalis and subtonic may occur in the *upper tetrachord* of the non-diatonic mode D, first type, i.e., with the augmented second only in the lower tetrachord; but again, this mode is often regarded as part of *makam* system, "Hümayun *makam*." Viewed strictly as a non-diatonic mode, first type, of southwestern Balkan inclination, with its single augmented second in the lower tetrachord (and not as "*makam* Hümayun"), the major second between finalis and the adjacent lower note, subtonic, which is one of the most stable intervals, can play an extremely important role as the secondary tonal center, and also in the formation of the pentachord below the tonic: see Example 45.[31] The melodic formula is concentrated in the lower tetrachord, emphasizing the augmented second interval. The upward or downward direction of intervals within the lower tetrachord produces a sort of characteristic motif (more frequently in a descending direction), which plays an identifying role in this mode. It is a characteristic feature that many songs in this mode begin on an interval of the fourth above the finalis as in Example 36: it can, however, less frequently, start on an adjacent interval to the fourth degree: see Example 45, which begins on the major third. Some songs, classified by the author of this book as being in non-diatonic mode D, first type, in earlier decades may have been performed in more "neutral" intervals or Turkish tuning of non-diatonic intonation, but, as time passed, they were gradually accommodated to the SWB non-diatonic intonation. Their features, accidents, notes of emphasis and melodic contour (particularly when sung by the lyric singers), suggest a basis in SWBM practice. Such is the case of Examples 10, 4 and 13; their cadential formula which encompasses the sphere of the basic tetrachord is characterized by a stepwise descent to the finalis from the fourth degree. Both tonalities, the tonic and subtonic, are used in the first type of non-diatonic mode: see the refrain of Example 10 for the subtonic tonality. When an extension of a penta-

chord below the tonic is used in a song, as in Example 5, the subtonic degree of a whole tone is applied. The latter song can also be classified as *makam* Hicaz-Hümayun (see the auxiliary tonic, "dominant," on the fourth degree).

Non-diatonic Mode C (transposed on D), Second Type; Schematic Outline of Non-diatonic Southwestern Balkan Modes, Second Type (see Modes, Example D)

This mode, "which is the most frequent and most ancient"[32] in Romanian folk music but occurs less often in Albanian urban (and rural) music, is closely related to the non-diatonic mode D (Re); it corresponds to the Fourth Plagal Byzantine mode and to *makam* Nikriz in Turkish art music. The main point of resemblance is that the intervals between the tones remain the same; the distinction consists in their finalis. When the subtonic degree of the first type of non-diatonic mode is accepted as a tonic of mode C, the new type of non-diatonic mode will have the augmented second between the third and fourth degrees, instead of the second and the third as it was in the first type. Non-diatonic mode C (Do) consists mainly of a non-diatonic pentachord and a diatonic tetrachord in conjunction; the augmented second is situated in the main pentachord and melodic progress is also focused within the same pentachord. If another augmented second appears in the upper tetrachord, this is located between the sixth and seventh degrees. Among the Albanian urban songs, there are several (illustrated below) of the above-mentioned characteristics. An important degree of this mode is the *raised* fourth, which plays an essential role in defining different formulae, such as the melodic, initial or cadential. A *melodic formula* is built within the main pentachord, using as a typical feature the interval of the augmented second. This formula serves also as a recognizable motif of this mode. In the main pentachord a descending melodic line often occurs, which forms another characteristic feature of the mode; it is encountered also among the Arvanitas songs of Greece.[33] The cadential formula revolves around the pentachord above the tonic. It should be stressed that, because of the similarities between types *one* and *two* of the non-diatonic modes, the assertion of a certain finalis may be controversial. Three models exemplifying this mode are Examples 29, 25A (bars 9–20) and 25B, from Elbasan, and Example 12, from Shkodra.

The first two songs will be examined as "*makam* Nikriz" as well.

Non-diatonic Tetrachord Below the Tonic, Third Type; Scalar Type of the Non-diatonic Tetrachord Below the Tonic and Schematic Outline of the Third Type (see Modes, Example D)

Three songs, Example 44A, from Korça, Example 33, from Berat, and Example 3, from Shkodra, although they represent three different regions of Albania, have in common the use of the *vocal non-diatonic tetrachord* below the tonic, but in different approaches and inclinations. The modal structure of the first two songs may be classified as the third type of *non-diatonic southwestern Balkan modes* where the tetrachord below the tonic (often as a vocal tetrachord) is in non-diatonic mode, and the hexachord or octachord above the tonic is in diatonic mode. If the non-diatonic tetrachord below the tonic was to occur in the upper tetrachord, above the tonic, this would be similar to a harmonic minor scale (not melodic, as in bar 30 of Example 44A) or closer to "*makam* Bûselik" or "Nihavend" (see the analysis of Examples 33 and 44A in Chapter Six).

Lorenc Antoni (see earlier in this chapter) characterizes the non-diatonic tetrachord below the tonic in conjunction with the diatonic hexachord or octachord above the tonic in this way:

> There is no doubt that the most used modalities in Albanian music are the *Aeolian* and, from the Oriental modes, the *makam Hiçaz*. The songs in *Aeolian* mode are sensitive and, to some extent, sorrowful, while those in exotic modes, such as *makam Hiçaz*, are full of eroticism. These two modes, not only appear separately, but can also blend together in the same song. It is not a rare occurrence that a song with a tonal basis in Aeolian mode, finishes in mode *Hiçaz*.[34]

A combination of diatonic or non-diatonic modes within a song is a frequent occurrence; see Chapter Six, the analysis of Examples 25A, 25B and 45.

The *Makam*

The gradual spread of Islam through Albania during the course of five centuries brought its own influence to the arts, and the introduction of the *makam* system in particular was influential in the development of urban music. This system was modified by the cultural climate of the southwest Balkans (where Albania is situated), in that it absorbed and adapted indigenous musical styles. Song motifs from various towns and regions such as Shkodra, Elbasan and Berat soon became models for the entire Albanian musical world.

As was mentioned earlier, it is strongly assumed that the non-diatonic modes were introduced to Albania before the Ottoman invasion; in evidence of this reasoning are the non-diatonic modes, probably of Byzantine origin, used by the *Arbëresh* of Italy.

However, progressive introduction of Middle Eastern elements did not obscure the pre-Ottoman music; the latter continued to exist in the new cultural circumstances, sometimes isolated from the new tendencies (the *shtregulla* and *wedding* songs in Shkodra, and the pentatonic and diatonic part-songs in the south of Albania) and sometimes mingled with them to produce new types of songs.[35] This question may be raised: What category of music and Ottoman modes were introduced into Albania—folk music, *mehter*, mosque or art music?

Some of these questions which deal with the *mehter* music, as a combination of "military, ceremonial and entertainment activities with religious overtones,"[36] are explained in Chapter One, *Music in Albanian History and the Figure of Scanderbeg*, and in Chapter Two, *Survival of the Songs and Oral Tradition*.

Other questions which are related to folk and semiclassical music may briefly be answered that their modes and styles were introduced into the Balkans by Turkish travelling musicians, soldiers, colonists, functionaries and their families, and they are not certainly *makam*-based. As far as the *makam* system and practice are concerned, this was the music of the upper classes and it is thought to have been initially played in the outer courtyards of the Albanian *paşalık-s* and performed at private and religious gatherings by some well-known professional musicians, who were a favored class of people and an integral part of the Ottoman imperial dynasty. "The *ince sâz* music, defined also as *klasik musiki*, was confined to the halls of the palaces and mansions and

was played for an elite formed out of connoisseurs, aficionados and members of the upper class."[37] It was these professional consummate musicians who almost certainly introduced into the religious institutions and *paşalık-s* (around the mid-eighteenth century) the Ottoman system of modes (*makam*). When the Ottoman administration became more settled in Albania, the indigenous urban music of Middle Eastern inclination began to be consolidated into a system (assuming that the Albanian *makam* system originated from the Ottoman Turkish *makam* used in secular art music or sacred music).

The present writer, observing the existence of different theoretical and practical approaches to the Ottoman *makam*, has followed that of Karl Signell[38] (see below). The writer believes, as will be seen later in the chapter, that, although Albanian *makam-s* only approximate to Ottoman *makam-s*, the terminology and classification adopted by Signell in his treatise are the most appropriate. Not all Ottoman *makam-s* were used with the same emphasis in Albania; some of them were more adaptable to the Albanian ethos and some less. It should be stressed that the urban songs of *jare* style from Shkodra present the closest parallels to the foremost *makam* types that were formerly introduced into Albania. By the end of the nineteenth century, the *makam's* role in the Albanian urban song was progressively modified; at first, however, it preserved many of the characteristic features of its origin. Gradually, not only because of the remoteness from the capital of the Ottoman Empire but also through the tendency of Albanian composers (particularly at the beginning of the twentieth century) to purge their songs of Middle Eastern "excesses," urban songs became less dependent upon the highly distinctive features of the original Ottoman *makam-s*.[39] It is important, as Signell points out, to stress that, although the musical phrases used in Albanian urban songs (AUS) are very close to some of the Ottoman *makam-s*, they are not precisely the same. Consequently, in the analysis which follows, I shall give each phrase the name of the nearest *makam*, using quotation marks to indicate that some slight difference exists between the two.

The Albanian ethnomusicologist Ramadan Sokoli has studied and published numerous examples of the tunes and songs that he has collected and transcribed from his expeditions. There have been pioneering attempts by Sokoli to classify in his *Folklori Muzikor Shqiptar*[40] the *perde-s* used in Albania. *Perdeh*, a Persian word,[41] although it has now

gone out of use as a term for Mode, was used in Albania (according to Sokoli) by urban musicians to identify different scalar types; a literal translation would be *curtain*, or from a wider point of view, *partition*; from the latter comes its continuing musical meaning of *fret*. By this reasoning *perdeh* has come to equal the basic meaning of the Persian or Arabic *maqam*, both words defining a particular position in the general system of available pitches. In Albanian, *perde* was formerly used with the same meaning as in Persian.[42] Sokoli's research has been helpful for the present writer because of the way in which he has categorized the modal scales used in Albanian urban music.[43] Sokoli noted that *ahengxhi*[44] or *sazexhi*,[45] particularly those of the North Albanian Geg population, until recently codified their repertoires into groups of songs and instrumental tunes, ordered according to the *perde-s* on which these were created. In fact, "the twelve *makam-s*" are quite popular in Albania; there is an urban song from Shkodra which has as a title "With Twelve *Makam-s*" (*Me dymb'dhetë makame*), see Example 11. Sokoli explains that

> *makam-s* are modal scales which came from the Turkish-Arabic-Persian culture which the Ottoman invasion had spread by way of folklore both to Albania and other regions of the Balkans. Each of these scales is distinguished by its structure, "ethos" and such other features as its softness and sweetness on the one hand, and its passion turning to deepest sorrow on the other. To some extent the Albanian people assimilated these scales, adapting them more or less to their own taste. If we compare, for instance, the tunes of the scale *Dyqah* or *Hiçaz* [sic] in the Albanian *aheng*, with the *Hiçaz* of the Arabic, Turkish, Persian, Azerbaijani, Bulgarian etc. versions, we will realize that distinct differences exist between them. This is probably the reason why the theories of the various Oriental musicologists or Orientalists differ over the structure of the same *makam*. There are certainly specifically national traits that cause these *makam-s* to vary among different peoples. Our people have also modified the meaning of the Arabic word *makam* in the course of time, looking at it as a melodic formula or a tune, and replacing it with the Persian word "perde" [sic] which means a musical *gamma,* like the Russian word *llad*, or the Latin *modus*. As time passed, the meaning of the names of these *perde-s* gradually changed in the mouths of our people.[46]

Sokoli in his categorization includes twelve *perde-s* (see the table below, *Twelve Perde-s of Shkodran Aheng* and the *Notational Table* of

the same heading, Example E). The table is compiled by the writer of this book based on Sokoli's classification and laid out on lines kindly suggested by Jane Sugarman. These twelve *perde-s* used in the early Albanian *aheng* are followed by song titles which illustrate their relationship to the *perde-s*. All titles located at the end of the right-hand column (not all of them drawn from Sokoli's book) are included in this book and most of them appear in different transcriptions from Sokoli's book and in different contexts (see the following table).

Six of the *perde-s*, *Dyqah*, *Zyl-i*, *Gjys-ë*, *Huzam*, *Nihavend* and *Divan*, seem to be non-diatonic and the other six, *Raas-i*, *Sergjah-i*, *Nevish*, *Hysejn-i*, *Sabah-i* and *Leva*, are diatonic. A little more than half of the *perde-s* names used by Sokoli correspond to Turkish *makam* names; the other remaining *perde-s*, such as *Zyl-i*, *Gjys-ë*, *Nevish* and *Divan* (*Ushkur-Hava*), seem likely to be of Perso-Arabic origin. However, the names of these *perde-s* do not always show their former structure and origin. Was oral modification accepted as part of a continuous adaptation of a new modal system? The divergence between some of the *perde-s* names and their inherent construction, or the queries connected with their introduction into Albania and their classification and etymology, need further exploration.

Twelve Perde-s of Shkodran *Aheng*

Based on R. Sokoli's *Folklori Muzikor Shqiptar, Morfologjia* (The Albanian Musical Folklore), Tirana, 1965: 24–31, 217–234 (Examples 170–205). The numbers of song titles refer to the musical examples of this book.

Sokoli	Ottom. makam	On	Representative song(s)
1. Dyqah	Hümayun (V-VI=1/2 tone)	A	What Have You Told Someone (Po ti ç'ka i ke thanë dikuj), 15;
	Hicaz (V-VI=1 tone)	A	O You Unhappy Nightingale (O bilbil ore i mjerë), 14;
2. Zyl-i	Hicaz-Hümayun	D	Through That Orchard (Oh n'at' fush' t'mejdanit), 5; I Go and Come Back to You Swiftly Like a Bird (Shkoj e vij flutrim si zogu), 10;
3. Gjys-ë	Nikriz	D	For Many Days and Years Now (Tash sa dit' e mot), 12; Looking from the Window (Dola n' penxhere), 25A, B; In Praise of Your Charming Beauty (Kenke nur'i bukurisë), 6;
4. Raas-i	Rast	B♭	When the Girl Goes to the Market (Për një ditë kur del goca në pazar), 34A, B;
5. Sergjah-i	Segâh	B	The Night's Gone (Iku nata), 26; A Lass Is Coming Out of the Hammam (Del një vashë prej hamami), 27;
6. Huzam	Hüzzam	F♯	———
7. Nevish	Eviç	F♯	———
8. Hysejn-i	Bayati (on Aşiran) Muhayyer	E	———
9. Sabah-i	Beyati	D	———
10. Leva	Rast	C	May God Save Your Beauty (Marshalla bukuris s'ate), 1;
11. Nihavend	(Bûselik) (Nihavend) Har. Min.	A G	That Was My Destiny (Për mue paska ken kismet), 3;
12. Divan	Zirguleli-Hicaz (Zengüle)	D	I Have Been In Love with You (Un'o ty moj të kam dasht), 24A, B, C; I Am Your Lover (Dashtnuer t'u bana), 4

However, before Sokoli classified his *perde-s* in his "The Albanian Musical Folklore" (*Folklori Muzikor Shqiptar*) 1965, there was another collector from Shkodra, Kolë Gurashi, who had compiled a superb collection of the *aheng* songs (1953), called "Hengu [sic] Shkodran" (The Shkodran *Heng*). The collection is in two volumes; the first contains the history of the *aheng* songs, analysis of their texts and music, and biographies of the singers–composers who "shkodranized" or "formed the songs." These were based mostly on Turkish melodies, but also on Bulgarian, Greek, and, most importantly, Albanian songs from Berat and Elbasan, from which some of the Shkodrane *aheng* came. The second volume comprises the texts of 327 songs. Gurashi does not categorize these songs according to *perde-s*, but by the sequence of the *aheng* songs. "It starts with the *Taksim* and *Hixhaz peshref* in *Dyqa,*" writes Gurashi, and then he gives numerous examples of the subdivisions of *Dyqah*, from the first to the eighth, with the songs which represent them. He does the same for the *Zil* (i, ii, iii, iv, v, vi) and so on up to the last, *Ushkur Hava*. The table given below, compiled by the writer of this book, again follows the order used by Gurashi.

The Order of the Albanian *Heng*

Based on Kolë Gurashi's manuscript "Hengu Shkodran" (The Shkodran *Heng*), Tiranë, 1955.

Gurashi	Subdivisions	On	Representative Song(s)
Dyqah	(i, ii, iii, iv, v, vi, vii, viii)	F	"With Twelve Makams" (Me dymb'dhetë mekame), 2nd *Dyqah*; "I Am Your Lover" (Dashtnuer t'u bana), 4th *Dyqah*;
Zil	————	B	"You Are Tiny and Beautiful Like a Gold Coin" (Moj e vogla si florini); "Cursed Be This Love" (Kjo dashtnia kjoft mallkue);
Gjysë	(i, ii, iii, iv, v, vi)	B	"How Quickly They Crushed Me" (Sa ma shpejt ma vunë moj kambën), 2nd *Gjysë*; "In the Middle of Your Forhead You Have a Mole" (Midis ballit ke nji pikë), 4th *Gjysë*;
Leva	————		May God Save Your Beauty (Marshalla bukuris s'ate); "At the Time of That Storm" (N'at zaman t'asaj furije);
Ras	(i, ii, iii)		"In Praise of Your Charming Beauty" (Kenke nur'i bukurisë);
Sergja	(i, ii, iii)		"The Night's Gone" (Iku nata); "You, At the Plum-Tree, I, At the Plum-Tree" (Un' në kumbull, ti në kumbull);
(N)Evish	————		"O You Violets That Smell So Sweet" (Mori vjollca me shum' erë);
Hyseni	————		
Divan	(Qerrem, Xhinxhe Osman, Semaj)		
Sabahi	(i, ii, iii, iv, v, vi, vii, viii)	B	"That Was My Destiny" (Për mue paska ken kismet); "The Early Dawn" (O sabah i parë); "Zare, the Flower" (Zare trandafile); "The Partridge Locked in the Cage" (Moj fëllanxë qi rrin në kafaz)
Ushkur Hava	————		

As can be seen above from Sokoli's presentation of the *Twelve Perde-s* and the songs which illustrate the compatibility with each, they are classified from a different viewpoint from mine. In order to avoid, to a certain degree, the disorientation which could result from the use of Middle Eastern terms, Turkish terms have been preferred in this study; this terminology will not always coincide with that which has customarily been used in Albanian musicological articles. This is done not only for the sake of consistency and regularity in the present work, but also to apply, more or less, the criteria which are customarily used by worldwide ethnomusicologists.[47]

However, "ambiguous" terms which dealt with *makam-s*, *perde-s*, modal scales, classification, Middle Eastern etymology and so on, were and still are employed not only by Albanian urban traditional musicians, earlier called *ahengxhi* or *sazexhi*, but also by some Albanian musicologists. The clash of terminology between the present work and Sokoli's categorization (regarding names of the *makam* and the use of the term *perde* instead of *makam*) does not obscure the fact that the Ottoman modal system used in Albania was that of *makam*, but developed in new geographical and constitutional circumstances. Ottoman Turkish *makam-s* as presented in this study are viewed, predominantly, as a modal system used in the sphere of Albanian urban *lyric* song rather than in the traditional urban song. Furthermore, in the interpretations of the 1930s the lyric singers aimed to convert Orientalisms into *modal novelties* by elevating and developing them according to the Occidental principles of the art song. Being regarded as elements of lyric songs (by the art singers of the thirties) the *novel inflections* of the urban songs of Middle Eastern inclination were used to create an exotic mood, instead of highlighting the technical modal details and emphasizing their Middle Eastern origin. Gino Massano writes in his review "The Songs of the People of Albania," published on the occasion of the issue of Dungu's *Lyra Shqiptare*, in 1940:

> There are undeniably Oriental and Balkan influences in these songs, as I have noticed in general in all the *cantilene* and laments which I have heard in different parts of the Orient; but for environmental and topographical reasons those influences are less discernible in Albania than in other regions of the luminous East. Here, settlers from different populaces have arrived and pitched their tents. While they have each preserved many of their racial characteristics they have also,

> most importantly, devoted their efforts, their minds and the brilliance of their emotive poetry to preserving unchanged songs which are the most sincere, and, at the same time, the most typical reflection of the sentiments of all the peoples, who are still fundamentally and ingenuously primitive. For this reason, these songs are potentially emotive.[48]

Being educated in a Western culture, the lyric singers of the 1930s showed their fondness for their ethnic modal tunes and at the same time their eagerness for this "new musical resource." In a preliminary observation on this research, Sugarman pointed out: "Some prominent Ottoman *makam-s*, including *Nihavend* (cf. harmonic minor) and *Acem Aşiran* [*Acemaşiran*] (cf. major), have probably become more popular in the last century or so because they are like Western modes; and melodies in those *makam-s* often sound particularly Western. But in terms of overall melodic motion, they may still draw from *makam* practice, and musicians still categorize them as being in *makam-s*."[49]

I have drawn the following conclusions about Albanian urban songs based on *makam* practices: (*a*) It is important to make it clear that the Albanian urban songs based on *makam* practices should be regarded as such and they must not be confused with other Albanian urban songs which are not based on those practices. I am stressing this because it is often assumed that the Albanian *urban* songs are *all* of Near or Middle Eastern origin. Later I shall try to show that the majority of them are based on local southwestern Balkan modes. (*b*) On the other hand, it is also important to stress that the *aheng* music was Ottoman (Turkish) and the songs which initially emerged from the *aheng* ensembles were, of course, improvised and composed in Turkish style. (*c*) However, even if the musical system which was applied to the *aheng* music and urban songs of Middle Eastern approach was that of the *makam*, the songs composed in this system were local; these songs gradually evolved to become more independent from the strict *makam* system and, furthermore, as time passed, the Middle Eastern "excesses" were considered inappropriate. (*d*) The fact that even today it is possible, although less easily than before, to categorize urban songs based on the *makam* system, shows that this system, at that time, was well introduced and became established among the Albanian urban and, later, rural musicians. (*e*) The urban songs of the *makam* application were unique not as much for their exclusive use of the Turkish classical system, as for their passionate and amorous character, original formal

structure and local inspiration. Songs of this type are no longer composed in modern times, but only sung.

Classification of the *Makam* and Its Components Used in Albania

A short explanation of the classification of Ottoman *makam-s* is required to classify the position of Albanian urban songs of Middle Eastern inclination.[50] My current investigation is not sufficient to prove conclusively that the Albanian *makam* follows the same rules as the Ottoman classical one. For present purposes I find it reasonable to follow the methodology used by K. Signell in his classification of the Turkish *makam* system.[51] Thus, the information given here on the *makam* is based, predominantly, on musical concepts and terminology borrowed from Signell.

The Ottoman *makam-s* as practiced in Turkey today have specific rules that go beyond simple scales. While many AULS manifest Ottoman musical characteristics, a direct modal connection with a Turkish prototype is hard to verify. "Leaving aside the question of differences of intonation between Albanians and Turks, [it can be said] that the scale of one approximates to the scale of the other."[52] Thus, the analysis of the AULS repertoire does not intend to show that "the Albanian songs are 'in' a Turkish *makam*."[53] It is important to recall that in the analysis which follows, I shall use quotation marks for the phrase name of the nearest *makam*, to indicate that some slight difference exists between Turkish *makam* and "Albanian *makam*." Although the division into diatonic and non-diatonic *makam-s* is not as important in Turkish music as the division into tetrachords and pentachords (see below), the distinction must be made, to demonstrate the correlation between *makam-s* and the southwest Balkan modes.

Tetrachords and Pentachords: The division of the *makam* scales into tetrachords designates which interval, the fourth or fifth, is the auxiliary tonic or "dominant" and whether the tetrachords are in a conjunct or disjunct position. The tetrachords and pentachords (used as a method of examining the *makam*) are the most important sections of the mode for indicating in which *makam* a certain song is developed. There are six basic tetrachords, although not all of them are common in performance; each is named after a known *makam*: Çârgâh, Bûselik, Kürdi,

Rast, Uşşak and Hicaz (see Example H). Some other non-basic tetrachords and pentachords, such as Saba, Segâh, Hüzam, Nikriz, Pençgâh and Feranhâk (Example H), may be transposed to another pitch (the same as "basic *makam* scales, which [can] be transposed to all twenty-four pitches of their system").[54]

Apart from the "*makam* Hümayun, Nihavend, Hicaz-Hümayun or Zengüle," which are probably the most commonly used in the Albanian urban songs of *makam* orientation, the "Nikriz *makam*" (or "Nikriz" pentachord) also belongs, more or less, to the most utilized modes of the above-mentioned orientation. The pentachordal intervallic structure of "Nikriz" is also comparable to the second type of non-diatonic southwest Balkan mode, i.e., it has the augmented second of the basic tetrachord or pentachord between the third and fourth degrees. This modal intervallic structure which, in my view, is a strong point of contact between Ottoman modes such as *makam-s*, and SWBM such as the *non-diatonic, second type*, constitutes an essential part of AUS and AULS.

Four songs, two from Shkodra (north Albania) and two from Elbasan (central Albania) will be briefly examined in the light of this intervallic correspondence, leaving aside for a moment their expressive and emphatic aspects. Example 6 is built upon a non-diatonic pentachord from the tonic ("Nikriz"), and the augmented second interval occurs between the third and fourth degrees; the fifth degree is the auxiliary tonic, "dominant," of the *makam* scale; a conjoined non-diatonic tetrachord ("Hicaz") occurs above the basic pentachord and there is also a *makam* scale of "Hümayun" type (with F natural), starting from the "dominant." The other, very popular in song Example 17, composed by Palokë Kurti, has the same intervallic structure of the basic pentachord as the previous one. Of the same non-diatonic pentachord structure ("*makam* Nikriz" or SWBM, second type), is Example 29. The fourth song is Example 25A and 25B, which is also built on a non-diatonic pentachord with the augmented second between the third and fourth degrees. (Although analyzed under the *Makam*, this pentachord, in my opinion, seems to be closer to SWBM, second type, than to "Nikriz.")[55] The entire first section of the song exactly preserves the intervallic structure of the non-diatonic pentachord, but in the refrain an inflection or a *passing modulation* occurs on the fourth degree (a lowered one); it shifts places continuously with its augmented upper neigh-

bor which is highly likely to have been borrowed from another modal nucleus, such as the tetrachord "Uşşak" (on G). "A single note may be borrowed from outside the *makam*"[56] and "the appearance of accidentals in the melodic line, in addition to those found in the key signature, does not necessarily indicate modulation,"[57] as was the case in "Looking from the Window" (see the analysis of this song in Chapter Six).

There are other similarities between "*makam*" tetrachords or pentachords, such as "Hicaz, Uzzal, Zengüle (Zirgüleli-Hicaz), Hicaz-Hümayun" and Hicazkâr, and the first type of non-diatonic SWBM,[58] particularly the augmented second which occurs between the same intervals and the same lower tetrachords or sometimes pentachords. Example 24B is built of two similar non-diatonic tetrachords separated in disjunct position by a whole tone. All the way through it is built on "*makam* Hicazkâr," but can be classified as the first type of non-diatonic SWBM, which is also equivalent to the Second Plagal mode of Byzantine ecclesiastical music (see also the second section, bars 19–26, of Example 4). Example 24 (B and C) ranges over an eleventh, which means that as an urban *lyric* song it has become more developed than its urban traditional counterpart, whose range is only a ninth. Inclination towards either the *southwestern Balkan mode* or towards the *makam* does not always depend on an obvious change of intervallic structure; the nature of this inclination depends mainly on the change in melodic emphasis in the interpretation (see Chapter Six), but also on some shadings of the intervallic structure of the modal nucleus.

Intervals: Signell confirms that "the current theory of intervals, scales, and notation is almost entirely derived from the work of Yekta, Ezgi and Arel, which derives *au fond* from Greek theory" (this theory, of course, implies that it did not travel in a direct route from Byzantium to the Ottoman Empire).[59] In respect of the intervals, Signell, who almost always refers to the theories of Yekta, Ezgi and Arel, gives a table of their relationships by defining the basic ones.[60] The intervallic structure of the Turkish *makam* system assumes, apart from what is accepted as an intervallic scalar type, the exact *size*[61] of various intervals which determines the distinction between one *makam* and another. The size of the basic intervallic relationship, although used as a strongly recognizable element in its original form, is not easily identified. This is especially true in Albania, where, with the use of modern tempered instruments such as the clarinet and accordion in instrumental ensembles and

with the recordings of art singers of the 1930s, its function became an expressive or a colorful device, rather than a structural one.

But, whatever its function was, the size of the interval was, and still is, an innate element of the "*makam-s*" used in Albania. In the interpretation of urban songs of Middle Eastern inclination by present-day Albanian urban traditional singers, the use of the *neutral intervals*[62] is not an uncommon occurrence.[63] When Western *notation* came into use in Turkey, Ezgi and Arel employed six specific accidentals in order "to express the necessary *inflections* to produce the intervals of all the scales from this fundamental scale."[64] These accidentals appear in the key signature for the basic scale of the *makam* and they have to do with the Ezgi–Arel notational system. For the intervals between two adjacent tones in *makam-s*, Signell has used specially adapted English terms; however, in this study the standard Western terminology for intervals will be used. According to the theories of Yekta, Ezgi and Arel, the total number of available pitches from all the different scales should be twenty-four: the tone D (Re) is equivalent to Yegâh, E (Mi) to Aşiran and so on.

Since this study deals with the re-creation of the urban songs by the Albanian art singers of the 1930s and with a, more-or-less, professional approach to their *diatonic* harmonization and orchestration by the composer–arrangers (also of the thirties), a detailed list of Turkish pitch names (indicating the inflection of each pitch from the base scale of Çârgâh and used for the examination of the oral traditional songs), is not included. However, in the Albanian urban songs of the *makam* practice, the role of the pitch names and their inflections from the base scale were well established, due to the long history of the *aheng* repertoire by its players and singers. A rough equivalent of the Western pitch structure is given in the same table of the *Thirteen Basic Makam-s* (after Signell), Example F. As for the accidentals used by Ezgi–Arel in their notation system, they number six and "express the necessary inflections to produce the intervals of all the scales from this fundamental scale."[65] This system of accidentals is not part of the process of analysis of the songs, for the reasons explained above.

The Principal Modal Functions: The principal modal functions such as *tonic* or *initial*, *auxiliary tonic* (*dominant*), *finalis* (Turk. *karar*) and *subtonic* or *subfinalis*, can be identified by their position in the scale. These functions play an essential role in the classification and

identification of the Turkish *makam*, whereas in the Albanian variant, although some of the Turkish terms are known, they have not been assigned the same basic role. Ezgi and Arel classify each *makam* by its *melodic direction*, which develops in the region between the two main tonal centers, the *initial* and the *finalis*.[66]

For the three existing types of melodic direction, *ascending*, *descending* and *ascending-descending*, Signell's terminology is used here, which is, in turn, borrowed from Arel. *Ascending* is when the melodic line starts around the tonic, progresses to the auxiliary tonic ("dominant") and concludes on the tonic or continues to the upper tonic; see the first four bars and also the whole of the song, Example 10. *Descending* is when the melody starts around the upper tonic, descends halfway to the dominant and terminates in an octave lower than the initial tone; see Example 17. *Ascending-descending* is when the melody begins around the auxiliary tonic, "dominant," and its activity develops in the same tonal center, terminating in the tonic; see Example 6. Signell emphasizes that in order to determine the melodic direction of a *makam*, it is the tonal center of the first phrase (and often its finalis) which gives the strongest clue.

In this study, the three melodic directions constitute the formal structure of the song's vocal line rather than that of an ABA *makam* structure; the vocal line commonly has a refrain structure. Exceptions are the Shkodrane *jare* songs, which come closer than any other type of Albanian urban song to a *makam* system. Examine Example 1; between two principal "Rast *makam-s*," A and A′, another *makam* (see the compound *makam-s* below), "Rast-Uşşak," occurs in the middle section of the song (bars 14–19), without taking into account the refrain (bars 23–33). Another illustration would be Example 12, where the "Bûselik-Hicaz" and "Rast *makam-s*" appear as passing modulations on the inside of the predominating "*makam* Nikriz."

The *compound* or *mixed makam* is "created by combining two or more known *makam-s* into a single new one."[67] The compound *makam* does not need to contain the integral scale of each individual *makam*; a distinguishing motif or a characteristic intervallic structure, i.e., a distinctive modal nucleus, are sufficient to indicate the formation of the new compound *makam*. Example 11, although it suggests that a series of *makam-s* might occur, seems more like the "catalog" songs or *peşrev-s*, than a piece in which a new *makam* is established. The incor-

poration of the new *makam* in a compound structure is achieved, as Signell states, when a note, a phrase or an entire passage is introduced from another *makam*. A considerable number of mixed *makam-s*, which were created as "new" combinations, were entirely based on the oral experience of local composers.

"*Modulation*," which plays an important role in the interrelations between *makam-s*, is the path which makes possible the transition from one *makam* to another. In different regions of the Middle East the term "modulation" is understood in different senses. In this work it is taken to mean "when during the course of composition in a given *makam*, a note, a phrase or an entire passage is introduced from another *makam*."[68] In this case the modal nucleus would change and another intervallic structure would be introduced, while preserving the same ambitus of the (general) scale and the same principal degree.

Examples 2A and 2B, a three-sectional strophic song, shows how the formal typical structure of a *makam* (ABA, usual in a *makam*-based melody), can be adopted or modified through the combination of modal nuclei, i.e., by placing the main *makam* of the song at the beginning and the end (as the introduction and refrain of the song). The above song includes three different "*makam-s*," one "*non-diatonic*," "Hicaz" and two "diatonic," "Hüseyni+Uşşak."[69] The outer sections establish and conclude the principal *makam*, while the "modulation" occurs in the middle section, B. Here is a short demonstration: In Example 2A, the instrumental prelude, *përcjellësja*, starts in "Hicaz," then in the second half, through a predetermined procedure of preparation for the new *makam*, it "modulates" to "Hüseyni" (bars 10–13), which also appears in the vocal line. The beginning of the vocal line (bar 14) is created by an "Hüseyni+Uşşak," comprising the modal nucleus of "Hüseyni" and "Uşşak" (when G natural is "Uşşak").

The "Hüseyni" and "Hicaz" also have in common the pentachord below the tonic. The body of the "*makam* Hüseyni+Uşşak" follows the same formula until bar 36. Although the song is framed by the outer "Hicaz" *makam-s* (bars 1–9 and 37–44), its middle section, the "Hüseyni+Uşşak" (bars 13–36), is not just an ornament for the song but a substantial part of it. In many urban songs the "*makam-s* Hüseyni" and "Uşşak" are almost always used together; however, they still should be divided as separate "*makam-s*." The difference lies in the position of their dominant degree; in the "Uşşak" the "dominant" is the

fourth degree of the scale, whereas the dominant of the "Hüseyni" is the fifth degree; the difference lies also in the position of their sixth degree; in the "Uşşak" the sixth degree is a semitone from the fifth degree, whereas in the "Hüseyni," a tone (see schematic outline, Example 2A). The main tetrachord of the general scale is "Hicaz," around which the melodic emphasis is concentrated. The refrain is built on a characteristic "Hicaz" motif, where the subtonic is used as part of its configuration.

Some typical cadential configurations of intervals create what is called a *stereotyped* (*conventional*) motif, bars 1 and 9 of Example 6. These characteristic motifs and phrases which, according to Arel, can be found in almost every *makam* indicate its intervallic structure and can be repeated around the final cadences. Stereotyped motifs can be used, to a lesser degree, in the *përcjellësja* of the song by introducing modal nuclei of more than one *makam*. In Example 6, which can be classified as compound "*makam* Nikriz-Hümayun," the first five intervals of the *përcjellësja* (bar 1) plus the whole of bar 2 introduce "*makam* Hümayun" in conjunction with basic pentachord "Nikriz" (accepting that the tonic of "Hümayun" is the dominant of the whole song, A). Note that in the third and fourth beats of the first bar, a descending pentachord "Nikriz" is introduced, which, in fact, is the basic of the compound "*makam* Nikriz-Hümayun." This basic pentachord ("Nikriz") conjoined with "Hümayun" does not produce octave equivalents of the principal modal nucleus ("Nikriz"); in other words the G (as an interval of "Hümayun") is natural compared with the G sharp of the main pentachord "Nikriz."

The stereotyped motif of this song would be one descending on the tonic, i.e., forming the descending pentachord "Nikriz" (the third and fourth beats of bar 1); another stereotyped motif would be the D "major" instrumental interlude (bar 9), which contrasts with the initial "harmonic minor" of the vocal line. The latter stereotyped motif can be considered as that of "*makam* Rast."

"*Transposed*" *Makam-s*: Signell writes that, according to the Yekta–Ezgi–Arel theory, every *makam* belongs to one of three categories: 1–basic, 2–compound, 3–"transposed." Although *makam-s* are theoretically notated at specific absolute pitches, an entire *makam* or a fragment of it can be "transposed" to another pitch level in the general scale (according to the range of voices or instruments), where it can fit with-

out any internal changes of either intervallic structure or melodic emphasis. A "transposed" *makam* notated at a different pitch takes on a new character. Signell spoke of *transposed makam-s* in reference to an established *makam* reference point, e.g., Rast on G. "A singer who sings all her songs a tone higher is *not* singing a *transposed makam*."[70]

Particularly with trained voices (such as the lyric singers of the 1930s had), the transposition is simply a change of key, and when a given scalar type is developed in performance at another position, it is incorrect, according to Arel, to give a separate name to a transposed *makam* as though it were a different *makam*. This coincides with the intention of this book that Albanian songs of *makam* origin should be named not according to their Turkish pitch names, but to the arrangement of the degrees of the scale. According to Sokoli, the earlier Albanian *ahengxhi* and *sazexhi* did not like transpositions (for example, that of the *perdeh Dyqah* to another pitch), for the reason that their distinctive mark was first of all the tonic and then the arrangement of the degrees of the scale. However, the fact is that, in the second half of the twentieth century in particular, the identification of each pitch from the base scale has lost much of its original role.

Although the present writer refers to the *makam* as a concept of mode, and discusses the southwestern Balkan diatonic and non-diatonic modes and the presence of the "*makam*" in Albanian urban songs, this does not mean that the analysis of these songs will embrace all the particularities and features mentioned above. It was not the aim of the composer–arrangers and the lyric singers of the 1930s to preserve the authenticity of the origins of these songs.

Notes

[1]Yury Arbatsky, "Përparimi Muzikuer i Shqipnis" (The Musical Progress of Albania), taken from *Umetnichka rech*, Belgrade, No. 1, 18 February 1939: 5–6, translated into Albanian and published by Filip Fishta in *Shkolla Kombëtare* (The National School); Tirana, May 1939, No. 25, 17–19.

[2]Turk., sing. *makam*, pl. *makamlar*.

[3]Personal communication, September 1997.

[4]The Archbishop of Durrës (Albania).

[5]Egon Wellesz, *A History of Byzantine Music and Hymnography* (Oxford at the Clarendon Press, 1949), 250, 270.

[6]Eqrem Çabej, *Studime Gjuhësore* (Linguistic Studies), vol. 5, Prishtinë, Rilindja, 1975, 128–129.

[7]Sam (Sotirios) Chianis, *The Vocal and Instrumental Tsamiko of Roumeli and the Peloponnesus*, dissertation, University of California, Los Angeles, University Microfilms, Inc., Ann Arbor, Michigan, 1967, 12.

[8]Chianis, *The Vocal and Instrumental Tsamiko of Roumeli and the Peloponnesus*, 15–16.

[9]Chianis, *The Vocal and Instrumental Tsamiko of Roumeli and the Peloponnesus*, 16.

[10]Çabej, *Studime Gjuhësore*, 129.

[11]Lorenc Antoni, *Osnovne karakteristike šiptarskog muzičkog folklora Kosova i Metohije* (The Basic Characteristics of Albanian Musical Folklore in Kosova and Metohije), in *Rad XIV Kongresa SUFJ in Prizren 1967*, Belgrade, 1974, 117.

[12]Signell, personal communication, June 1997.

[13]Baud-Bovy, *Études sur la chanson cleftique*, 78. There are some *kleftik* songs in Baud-Bovy's *Études* which are built on non-diatonic modes of "constantinopolitaine" or "tzigane" origin (as he usually calls them).

[14]Çabej, *Studime Gjuhësore*, 129.

[15]The terms *diatonic* or *non-diatonic* do not play that important a role in the classification or identification of the Turkish modern *makam* system, as they do in the classification of the southwestern Balkan modes. The term "diatonic" (in quotes) implies that a *makam* originally used "neutral" intervals between a semitone and tone; these tend to be accommodated to Western diatonicism in urban lyric repertoires.

[16]Abbreviations *SWBM*, for Southwestern Balkan Modes, and *SWB*, for Southwestern Balkan, will be used throughout Chapters Five and Six.

[17]Kujxhija, *Valle Kombëtare*, v-vi.

[18]The *shtregulla* songs have also become part of the wedding celebrations. The *shtregull* is a long rope thrown over a mulberry tree in order to use it as a swing. Sitting on a cushion over the bottom loop of the rope, the singer swings back and forth and sings the song, while the other people (the chorus), down on the ground, repeat the tune introduced by the soloist up in the *shtregull*.

[19]The quotation marks and italics, used in this quotation, are the same as in the original.

[20]"The older tunes, musically and chronologically, survive in the songs of the highlanders of northern Albania. This powerful song is the ancient expression of the free mountaineer, the last musical trace of the primary layer of Albanian culture. The musical symbol of the solitary house, of the isolated existence and individual character of the man of the mountain is clearly displayed in these tunes." Çabej, *Studime Gjuhësore*, 129.

[21]"Shoqninat e vjetra muzikore" (The Old Musical Societies), 193?, *AQSH* (The Albanian National Archive), F 831, file 5, 63.

[22]Pjetër Dungu, "Some Personal Opinions on the Development of the Albanian Traditional [Urban] Song," Durrës, 20 September 1984, 4–5; this is an unpublished article which was given to the writer of this book by Dungu's son Leopold.

[23]The use of subtonic degree in the context of tonality has a notable significance not only for the southwest Balkan region, but throughout the Balkans.

[24]Songs cadencing with the "minor tonic" are not an Albanian exception; they also occur in other areas of the Balkans and beyond.

[25]Çabej, *Studime Gjuhësore*, 129.

[26]See more about *kaba* under *Musical Formal Structure*, Chapter Four.

[27]See the schematic outlines at the end of the song notations.

[28]In *Documents, Contes et Chansons Slaves de l'Albanie du Sud*, Paris, Librairie Droz, 1936, André Mazon analyzes extensively the culture of two Albanian villages, Boboshtica and Drenova; there are eight songs included in Mazon's book, pp. 387–390, which were extracted and notated by Stoyan Djoudjeff, from the records of l'Institute de phonetique de l'Université de Paris. Because of the controversy about whether the two former Macedonian Slavonic-speaking villages, Drenova and Boboshtica, near the southeastern town of Korça, are of Slavonic origin, these songs are given as examples to assert their Slavonic link.

[29]Kujxhija, *Valle Kombëtare*, viii.

[30]"The structure of the *Halil* was similar to that of the Greek *Aulos* (i.e., with a mouthpiece) and, according to Maimonides, similar to the Arabic *Muzmar* . . . The fate of the *Halil* in the Jerusalem Temple was similar to the fate of the *Aulos* in Greece. Olympus introduced it to Greece about 800 B.C.E. from Asia Minor, but the Greek philosophers opposed it because of its exciting sound and because it was tuned according to the four notes d1/2 sharp/c1–1/2 b–flat1/2 a [D, C sharp, B flat, A], a tetrachord unfamiliar in Greece. On account of its strangeness (two half–steps and an augmented one) it was called 'chromatic.' . . . This scale survived even in the Greek–Catholic song to the present day after the *Aulos* has vanished and in spite of the strong opposition of the Church Fathers to 'chromatic' scales'." A. Z. Idelsohn, *Jewish Music* (New York, Dover Edition, 1992), 12–13.

[31]"May You Flowers Blossom" (*Çelni ju moj lule*) is said to have been written by Muço, from Berat, who was the chief musician in Janina, at Ali Pasha's *paşallik*. Several songs known as *Korçare songs* (like the above-mentioned) are thought to have their origin in Ali Pasha's court; see Chapter Six, under "May You Flowers Blossom" (Çelni ju moj lule). Non-diatonic modes of both types can be traced in the area between Janina and Korça (see Çabej's explanation above on this question). The above song has been classified as being in the non-diatonic mode of the first type, i.e., of D, because of its cadential formula and finalis D: see the schematic outline of the first type. However, the song could also have been classified as the second type of non-diatonic mode, because, judging from the melodic activity, it develops mainly in the tonic tonality of the second type of non-diatonic mode, which would have been the subtonic tonality of the first type. In the case of tonic tonality, i.e., with the G as a given tonic (or C as the tonic of the non-diatonic mode of the second type), notes below the tonic will form a tetrachord rather than a penta-

chord.

[32]Tiberiu Alexandru, "Romania, §II, 1, Folk music, Structure," in S. Sadie, ed., *The New Grove Dictionary of Music and Musicians*, 129.

[33]*Arvanitas*, the name given to Albanians living in Greece.

[34]L. Antoni, *Folklori Muzikor Shqiptar* (The Albanian Musical Folklore; Prishtina, Rilindja, 1977, Bleni vii, tome v), 7.

[35]See Çabej's opinion above on this question under *From the Byzantine Background to Modes Surviving into the Twentieth Century.*

[36]Eugenia Popescu-Judetz, *Meanings in Turkish Musical Culture*, Istambul, Beşiktaş, 1996, 49.

[37]Popescu-Judetz, *Meanings in Turkish Musical Culture*, 50.

[38]Signell, *Makam, Modal Practice in Turkish Art Music.*

[39]"The great merit of Palokë Kurti is that he was the first Albanian musician to make a careful selection of the repertoire of Shkodra *aheng*, trying to rid it of Oriental excesses and to give it a new, contemporary Albanian sound." Zana Shuteriqi, *Autorë të muzikës shqiptare*, 45.

[40]Ramadan Sokoli, *Folklori Muzikor Shqiptar, Morfologjia* (Tirana, 1965).

[41]In Turkish, *perde* means musical interval.

[42]In spite of my investigations, I have not been able to ascertain how the word *perde*(*h*) has come to be established in the Albanian world.

[43]However, this book has used a different categorization of *makam-s*; see below.

[44]The *aheng* musician, singer or instrumentalist; a semiprofessional popular musician.

[45]The term *sazexhi* refers to the musicians who play in the *saze* (an instrumental group).

[46]Sokoli, *Folklori Muzikor Shqiptar*, 25.

[47]In Sokoli's *Folklori Muzikor Shqiptar*, for the Greek-derived names for modes or pseudo-Greek modes, the ancient Greek practice is used; for example, the *Dorian* is on E and not on D, as it is known in Western modal system, and so on.

[48]Gino Massano, "Passions (Palpitations) and Rural Expressions—The Songs of the People of Albania," *Il Giornale d'Italia agricolo*, no. 17 (2 June 1940): 3.

[49]Jane Sugarman, personal communication, October 1997.

[50]The examination of Turkish *makam-s* is based on Signell's classification which in turn was based upon that of the Turkish musical theorists Yekta, Ezgi and Arel.

[51]Signell, *Makam, Modal Practice in Turkish Art Music.*

[52]Signell, personal communication.

[53]Signell, personal communication.

[54]Signell, *Makam, Modal Practice in Turkish Art Music*, 36.

[55]A division occurs on the tones above the main pentachord which in the latter two songs do not form an augmented second, but this is not relevant at the

moment.

[56]Signell, *Makam, Modal Practice in Turkish Art Music*, 68.

[57]Signell, *Makam, Modal Practice in Turkish Art Music*, 67.

[58]The Pythagorean *comma* is used in Turkish theory and practice for the augmentation or diminution of intervals.

[59]Signell, *Makam, Modal Practice in Turkish Art Music*, 22.

[60]According to Signell these basic intervals are five in number: 1–small half tone (4 *commas*); 2–large half tone (5 *commas*); 3–small whole tone (8 *commas*); 4–large whole tone (9 *commas*); 5–augmented second (12 *commas*).

[61]See Signell, *Makam, Modal Practice in Turkish Art Music*, 153–159.

[62]Those that fall somewhere between a half and a whole tone.

[63]In the mountainous and rural areas of north Albania where the instruments *çifteli* and *sharki* are common, as Sugarman has observed, "their frets produce not diatonic scales, but scales with neutral intervals."

[64]Signell, *Makam, Modal Practice in Turkish Art Music*, 24.

[65]Signell, *Makam, Modal Practice in Turkish Art Music*, 24.

[66]The practice of classifying *makam-s* by melodic direction originated in past centuries and is less used among twentieth-century theorists.

[67]Signell, *Makam, Modal Practice in Turkish Art Music*, 96.

[68]Signell, *Makam, Modal Practice in Turkish Art Music*, 66.

[69]The modulation occurs at the beginning of the vocal line, i.e., between the instrumental prelude and the refrain. Built on the same modal nucleus, the instrumental prelude and the refrain have in the middle a contrasting B section, a different (higher) tessitura. This occurrence makes possible the existence of an ABA form which is not a typical formal structure in the Albanian urban song, but is typical of the *makam*. In an ABA *makam* form, the A section (Turk. *zemin*) establishes the principal *makam* and the B section (Turk. *meyan*, or middle) is where the modulation is expected.

[70]Signell, personal communication, June 1997.

Chapter Six

The Analysis of Albanian Urban Lyric Song (AULS)

From Oral and Amateur Tradition to Art Interpretation and Performance

This chapter will focus on the analysis of urban lyric song of the 1930s. Recordings (78 r.p.m.) of these were issued much earlier than the "traditional" urban songs discussed earlier. The former thus exerted a definable influence on the latter (the reverse of what one might at first suppose). My discussion focuses on modal qualities. It will also briefly cover the songs' content and character, then will introduce the urban amateur's interpretation (when it exists) and will concentrate on the interpretation and performance of the art music style. Although the successive generations of urban singers should have taken their inspiration only from the original and unaltered versions of the songs, in fact one can see in the model interpretations of some of the later generations some influence of the urban lyric singing of the 1930s. This is evident in the case of the urban singer Bik Ndoja, who consciously followed Kraja's suppleness of rhythm and her charming vocal curves; Luçie Miloti, Zihni Berati and others also absorbed the sonorous qualities of the 1930s lyric singing. The text of each of the songs is given (often just the first verse) in order to create a general idea of its content.

The analysis will cover briefly the song's geographical location, modal inclination and scalar designation, and will focus particularly on those songs which have a wider modal interest. The modal-style analysis, particularly that which deals with the Ottoman modes, should, in my view, be of greater interest for the reader and composers, since, "leaving aside the question of differences of intonation between Albanians and Turks, the scale of one approximates to the scale of the other."[1] Signell also points out that, although the musical phrases used in AUS are very close to some of the Ottoman *makam-s*, they are not

precisely the same. That is the reason why I gave each phrase the name of the nearest *makam*, using quotation marks to indicate that some slight difference exists between the two (see Chapter Five). On the other hand, the analysis of SWBM, based on particular scales and melodies which are *au fond* different from the Western musical system (particularly in the concept of mode, meter, regional stylistic characteristics and other musical elements), also requires a specific modal-style commentary. However, the classification and analysis of the Ottoman and SWB modes, related to the octachord, pentachord and tetrachord systems and other elements on which their modal melodies are based, undoubtedly present considerable difficulties; first, because the song notations can hardly be satisfactory and, second, because the song structures have still not been entirely clarified. For the current study, it is more appropriate and more useful for the reader, I think, in the analysis which follows and for the reasons stated above, to deal with the melodic line and its modal background (although certain aspects are arguable), rather than with its harmonic treatment by various composer–arrangers. The latter, undoubtedly, produced agreeable results in the 1930s, but not sufficient for a detailed harmonic analysis (see Chapter Four, *Harmony and Its Imagery*). Only four of the songs are presented in a wider spectrum (giving more details on different aspects) and analyzed more freely; others are dealt with more concisely.

Not all urban lyric songs have their traditional counterparts. Some of the AULS, mainly those from Korça, such as Examples 43A, B and C, and Examples 40A and B, but also some from Elbasan, such as Examples 25A and B, or Berat, Example 33, as yet have no known "traditional" origins.[2] This fact is not of particular importance because, as was discussed in Chapter Two, the urban songs were only preserved and transmitted orally. The transcribing of songs based on the interpretations of urban singers, which became a norm in the 1930s, still follows the same criteria to this day. Many of the included transcriptions of urban songs are made by the writer of this book based on the singers' interpretations. The singer's interpretation and the transcriber's loyalty in preserving it are the only connections between the composer and the transcriber. However, there is another kind of relationship, that between the urban song's melody and the arranger's harmonization and adaptation to a piano (or orchestral) accompaniment. In the third group of *Explanation of Musical Examples* (see *Piano Arrangements of AULS*),

five songs for voice and piano (Examples L–P) are included for the purpose of harmonic discussion.

The AUS and AULS Grouped According to the Main Regions Inhabited by Albanians

North Albania – Shkodra

Songs by Kurti

Palokë Kurti is thought to have composed seventeen songs; fine examples among these were "May God Save Your Beauty" (*Marshalla bukuris s'ate*) and "That Was My Destiny" (*Për mue paska ken kismet*). What the art singers of the thirties did to refine the urban traditional song, i.e., make it sound like a concert piece, Kurti had done to the *aheng* song fifty years before. The excellence of his songs came from that spontaneity of transmission by which his emotions as a songwriter and performer both conveyed themselves to, and magnetized, the listener. Structurally, the songs are of both strophic and refrain form (see Chapter Four); the first type is characterized by free meter, improvisation and shaping, as in Example 3, and the second by two contrasting sections of vocal line, as in Example 1, excluding here the contrast (in tempo or sometimes in modality) which exists between the instrumental and vocal line. The melody, particularly in the first half of the song, is highly ornamental; the ornaments are sometimes based on Middle Eastern patterns and are sometimes in the style of the old traditional local songs such as, for example, the *wedding* songs. It is dominated by a *legato* style and close intervals, and the breathing is clearly indicated by the melodic phrasing. The vocal range of the melody is quite large; eleven notes are encompassed in the songs "May God Save Your Beauty," Example 1, and "That Was My Destiny," Example 3. However, Kurti's song melodies were also of a dance-like type of an instrumental character as, for instance, in the refrain of Example 1. It is difficult to know exactly what was the harmonic relationship used in Kurti's songs, but observing this relationship in his potpourris, it can be assumed that his harmony followed the major and minor key systems. It should be stressed that the minor keys were predominant in his songs.

"May God Save Your Beauty" (*Marshalla bukuris s'ate*)

Shkodra, Example 1, composed by Palokë Kurti, recorded by Kraja in the late 1950s

Kraja's version of this song is treated diatonically (there are other versions in which the Hicaz-type tendency is emphasized).[3] The text is of a *bejtexhi* kind, which can be clearly seen from the type of stanza, particularly from the scheme of its rhyme, ABAB (excluding the word *nuri* (charm) in the second verse-line of the strophe and the fourth of the refrain). The song has at least three stanzas but here only the first stanza and its refrain are given. It belongs to the *address and dedication* songs and to the third mode of transmission, the cultivated and thoughtful version of the art composer (see Chapter Two, *Transmission*). The introduction of the song (*përcjellësja*) and the refrain are close to each other in both character and mood, i.e., cheerful and joyful, and in their asymmetrical 7/8 meter and strict dance-like rhythm. The vocal line is built, in fact, on a formal strophic structure which melodically creates its own structure, ABA', independently from the refrain. Although I have put in some 3/4 and 4/4 time signatures (with the indication *molto rubato* and *ad lib.*), the strophic part of the song is in free meter, as if no bar lines exist at all.[4] Although the melody is characterized by diatonic lyricism, the overall melodic motion can be felt to be elaborated in an exotic style, and the resulting sensation is of a fragrance inspired by the girl's beauty. As the voice enters, the direction of the musical phrase starts as descending-ascending; the scales and ornaments characterized by complete freedom of expression culminate in the central part of the song, at the high G (bar14). Returning to the A′ section (bars 18–21), the melody approaches a cadenza with which the "recapitulation" of the strophic section concludes. The song has a formal refrain structure (with a vividly contrasting refrain), and if the *përcjellësja*, which strongly resembles the refrain in character and modal language, is included, the overall structure of the song consists of a strophic, improvisatory, melismatic and moderate-moving section, surrounded by two joyous and fast-moving outer sections. Kraja's version was, of course, orally based on the earlier traditional interpretations of the *aheng* singers or other amateur singers, but also on a manuscript of the original song given to her by Zef Kurti (the nephew of Palokë Kurti; see earlier

in this chapter). Her traditionalist approach cannot be better observed than in this song; in the very first half-tone interval in the vocal line (between the anacrusis and the dotted crotchet, bars 5–6) an ascending *portamento* occurs, very characteristic of northern urban songs (the descending *portamenti* are more characteristic of the southern traditional and urban songs). This is followed by a melismatic "gruppetto" set to the syllable *sa* (bar 7), an ascending *portamento* of a fourth interval (bar 9) and another melismatic *mordent* (bar 10). In the refrain of the song, the fourth interval (the C tone on the third space) tends, nearly always, to lean downwards as an inflection, a typical feature employed by the *aheng* singers. Kraja's other feature, the *chamber music style*, is clearly observed in the interpretation of this song, however, in an urban context. The initial vocal phrase, *marshalla bukuris s'ate* (May God save your beauty, bars 5–7), is a descending one with the main prominent tone on C (the third space). The second phrase (an ascending one, bars 8–10) reaches its climax, the D tone, through an ornamental scale, upwards and downwards, and prepares for the conclusion on the syllable *nu–*, with a "broken word" and "interruption of the breathing in the final phrase" (another local idiom), resolving and completing the whole musical phrase on the word *nuri* (charm). The following climax, the main one of the whole song (bar 14), although it is caught directly by the soprano and is poised as the culmination of the whole structure, is in a "measured" balance with the preceding and subsequent musical phrases. All these details, plus the phrase-breathings and emphasis on the meanings of the words, exemplify the chamber music style.

"Put Your Hand On Mine" (*Ma ven dorën përmbi dorë*)

Shkodra, Example 2A, recorded by Bik Ndoja in the 1970s, and Example 2B, recorded by Tashko-Koço in 1942

"Put Your Hand On Mine" is a model of a typical urban love song from the Shkodra region, pitched primarily in the urban singer's top register, usually for a tenor voice. The examination of this song will be based on two versions: version A, sung by an urban singer, Bik Ndoja, was recorded in the 1970s, while version B is sung by a lyric soprano, Tashko-Koço, and was recorded in 1942. The vitality, agility and enthusiasm are very characteristic of the Shkodra songs; the inclination is towards Ottoman modes and it belongs to the cheerful love songs. It is

not just the modal nucleus or the intervallic configuration that characterizes its inclination towards the "*makam*," but also the melodic emphasis. The tune of this urban song is itself agile and instrumental at points where love is pictured in a more light-hearted fashion, rather than in a passionate manner, as in Example 6. The instrumental prelude (*përcjellësja*) of version A exposes the modal setting in the atmosphere of a fast-moving 7/8 meter. The *përcjellësja* is divided into two harmonically contrasting halves; the first, which corresponds melodically and harmonically to the refrain of the song, is unstable, unlike the second half (see also the explanation of this song in Chapter Five). Even before the voice enters, a cheerful mood is created by the colorful combination of the harmonic shifts between the two "*makam-s*" which present, respectively, the introduction and refrain and the two–sectional strophe. As the first phrase of the voice line begins, the tune (based on a typical combination of the "diatonic *makam-s*" "Hüseyni" and "Uşşak"), which starts in the third degree and moves stepwards in an ascending direction, wanders around the fifth degree (auxiliary tonic or "dominant") and concludes with a final, tonic cadence. The melodic direction of the vocal line, characterized by the distinctive components of the "*makam*," such as the scale, finalis and "dominant," form the contour of the first vocal phrase of the strophe.

Version B is the same song sung by a lyric singer (Tashko-Koço) in the 1930s, and recorded in 1942. The composite of the local characteristics of the songs with Westernized harmonic and polyphonic layers has softened the Levantine savor of the traditional urban singers' interpretations. However, it is obvious that the smoothing out also involved squaring the rhythm to a binary 2/2 (or 2/4) instead of 7/8. The arranger who adapted the Albanian urban lyric songs was using the principles of Western harmony and counterpoint. The first half of the orchestral prelude (*përcjellësja*, bars 1–4) and the refrain (bars 34–41) present the same modal background as version A, with some small intervallic changes. The melodic direction of the song is ascending and the upward movement wanders around the third and dominant degrees emphasizing the B flat (major) tonal center, and concludes in B flat. The sixth degree, E natural, emphasizes the "*makam* Hüseyni" and, in contrast to version A where the flattened sixth (E flat) is a component of the "*makam* Uşşak" in descending direction (see bars 17–18 of version A), in version B this inflection is avoided. There is also a considerable me-

lodic difference in the second part of the strophe (from bar 23 in the AULS version), where the melody and rhetorical emphasis of the piece are entirely different, since its modal atmosphere is characterized by the use of only one "*makam*," "Hüseyni," and not by the alternation of two "diatonic *makam-s*," "Hüseyni" and "Uşşak" as in the AUS version; consequently the whole strophe acquires a much stronger diatonic resonance than version A. Thus, in regard to modal language, it can be said that the "*makam*" scales have preserved the same contour as that of version A (apart from the omission of "*makam* Uşşak"). In addition to this, in version B the song has gained new features and new elements that have more to do with the art song than with the urban song. Although the vocal and orchestral harmonies in this version derive from the tempered system, the gusto of *makam* modalities remains in the song; the Ottoman nucleus does not sound like an alien pattern used in a native Albanian tune, but like an exotic motif employed intentionally within it.

"That Was My Destiny" (*Për mue paska ken kismet*)

Shkodra, Example 3, composed by Palokë Kurti (?), recorded by Luçie Miloti in the 1960s

This song is also thought to have been composed by Kurti. It is a typical *jare* song from Shkodra which can be distinguished by its free meter, the style of improvisation and, above all, the formal structure. As has been described in Chapter Four, the *jare* songs have a three-sectional form wrapped up in a whole strophic structure, without a distinct contrast between them. However, being in "*makam* Bûselik" (on A), the contrast (in the middle section) comes into view through an inflection or a note borrowed from another "*makam*." This "modulation" occurs not only in the vocal part, but also in the instrumental; the violin, providing an instrumental interlude and emphasizing (after the first vocal phrase) the predominant "*makam*" of the song, "Bûselik" (bars 21–23), introduces another modal nucleus in the middle section (bar 26); yet again, it is the violin *përcjellësja* which leads the "*makam*," in the third section, back to stability (to "*makam* Bûselik"). This song belongs to the group of meditative songs (songs of address and dedication), not only because its text reflects a meditation on a failed love, but because the melody itself projects anguished sentiments

in an improvisatory style. The recording is by a female singer, Luçie Miloti. This amateur singer belongs to that special category of interpreter, who, although never trained as an art singer, projects all the qualities of a professional singer through the natural ability of her voice and the way she uses it to transmit sincere and genuine feelings. Her skill is particularly appreciated for the traditional and "local" expressive devices which are inspiring, at least for an Albanian and particularly for the people of Shkodra. In Miloti's singing, one can find a symbiosis of traditional singing and professional singing; *traditional*, because in her interpretation are reflected not only one or two inflections at some particular moments in the song (as in Kraja's interpretation), but the whole phrasing and modulation of voice which appeals to an audience familiar with Middle Eastern music; *professional*, because, adhering to the emotion and form of the song, her goal becomes the revelation of the song's charm rather than the reflection of her own feelings, although she seems to have been expert in transmitting images of beauty in words and sound.

"I Am Your Lover" (*Dashtnuer t'u bana*)

Shkodra, Example 4A, composed by Hasan Preza, recorded by Antoniu in 1942, and Example 4B, recorded by Tashko-Koço in 1942

Although there are two recorded interpretations of this song (by Antoniu, 4A and Tashko-Koço, 7B) included in the CD which accompanies the book, only one notated version (Example 4) is shown here, that of Antoniu. For its deep emotions, this song is known as one of the most prominent Shkodrane urban songs. It was composed by Hasan Preza probably around the early 1930s. The verse-line of the text is a *quatrain* and the scheme of the rhyme is ABAB; the first, second and fourth quatrains have four bars, while the third has six bars because it is lengthened by a cadenza-style phrase. It is obvious that the text of this song belongs to a scholarly style of poetry, which can be seen from its five-syllable verse-line; this type of poetry does not occur in folklore. The melodic direction of the song is *ascending* and its ambit a *ninth*. The dominant mode may be classified as the first type of non-diatonic southwestern Balkan mode, which is also equivalent to the Second Plagal mode of Byzantine ecclesiastical music; but it may be also classified as "*makam* Zengüle" (or "Zirgüleli-Hicaz" after Signell), equiva-

lent to the plagal version of *gypsy major*. The orchestral prelude of both Antoniu's and Tashko-Koço's versions and the second vocal section (the last) of the strophic formal structure of the song, consist of two similar non-diatonic tetrachords (the non-diatonic SWBM, first type, and "Hicaz") separated in disjunct position by a whole tone. Observing the song only from the "*makam*" point of view (for analytical purposes), the first section (from the beginning of the vocal line, bars 10–18) stresses the two main degrees of a diatonic range, the tonic E, and the "auxiliary tonic" (subdominant) A, of "*makam* Hümayun." It is interesting that several Albanian urban songs develop their strophe or the first section of the song in a diatonic mood, as in this song; see also Examples 3 and 44A. As the voice line starts, its melodic activity initially gravitates around the "subdominant" degree, then develops in the upper diatonic pentachord (and beyond), with the intervallic structure of "*makam* Hümayun" (bars 11–18), while the second section of the vocal line (bars 19–30) returns to "*makam* Zengüle," used in the orchestral prelude. By placing the main "*makam* Zengüle" of the song at the beginning and the end (as the introduction and last vocal section of the song) and the "Hümayun" in the middle, an ABA formal "*makam*" structure is adopted. As is the case in Examples 2A and 2B (see above), the outer sections (bars 1–10 and 19–30) establish and conclude the principal "*makam*," while the "modulation" occurs in the middle section, B (bars 11–18). Antoniu's version is characterized by a narrative approach to the poetic text, not as much in the emphasis and modulation of individual words, as in letting the echo of each verse-line be absorbed by the listener; this is achieved by filling up the gaps between verse-lines with adorned instrumental interludes of predominantly Middle Eastern intonation. In this way, the vocal phrases are separated from each other and the mood of the song is achieved by the creation of a poetic but melancholy atmosphere based on the poem itself and stated with a kind of lyrico-dramatic romanticism. Antoniu's long, expressive breaths and emotional power give the song an intensely pathetic character. Tashko-Koço's interpretation, apart from having a completely different orchestration, is also interpreted from a different angle; it is closer to the chamber music style. The vocal phrases are not separated, as in Antoniu's version; they are sung as the flow of the poem suggests, i.e., the verse and musical lines accompany one another. The four vocal phrases express different characteristics and are well differentiated by

their changing moods: the "assertive" sentiment in the first verse-line, the charm and tenderness of the vocal curves in the second, the feeling of amorous languor in the third and despair in the end. The quality of the sonorities (the emotional intensity of the vibrato and the impressive *sfumature*) embellished with "measured" but sensitive ornaments, and the suppleness of the *rubato* rhythm, are the impulses of Tashko-Koço's interpretation.

"Through That Orchard" (*Oh n'at' fush' t'mejdanit*)

Shkodra, Example 5A, recorded by Tashko-Koço in 1942, Example 5B, recorded by Antoniu in 1942, Example 5C recorded by Ciko in the 1940s, Example 5D, recorded by Kraja in the late 1950s, and Example 5E, recorded by Floresha Debinja in the 1980s

Tashko-Koço's version is used here as the only notated example. The text of this Shkodrane song is of a *bejtexhi* sort, as can be clearly seen from the type of stanza, particularly from the scheme of its rhyme, ABAB. The verse-line has eight syllables. Two of the verses of this song literally coincide with two from Myzyri's poem "The Lad Sent Me a Letter" (*Çuni më ka çue letër*).[5] The modal inclination clearly leans towards Middle Eastern practices, to "*makam* Hicaz-Hümayun," than to the first type of non-diatonic southwest Balkan mode. The melodic activity tends to concentrate on the basic non-diatonic tetrachord above the tonic and on the diatonic pentachord below the tonic which is akin to "Uşşak-Beyati." The range is a *tenth*, but a distinctive feature for an urban lyric song (but not for a traditional version), is its unusual leap in the vocal melody by a *ninth*.

There are five interpretations of this song, four by the lyric singers Tashko-Koço, Antoniu, Ciko and Kraja, and one by a much younger singer, Debinja. The first three singers recorded the song in the 1940s, and Kraja and Debinja much later; thus the discussion is concentrated on the first three. The first thing that strikes an Albanian ear about these later recordings compared with those of the 1940s (apart from a better quality of recording), is their reworked texts. The aim was to avoid any versification which did not fit the new *socialist* ideas. It is also true that many urban songs had mediocre texts and some improvements probably needed to be made, but it might have been better to confine the changes to removing the abundance of Turkish words from the text and

to purging the melody of the "excesses" of the Middle Eastern legacy. However, the new tendency of correction was not towards refinement or re-creation, but was made purely for ideological reasons. In my view, the art singers' recordings of the 1940s have more authenticity than the later textual or even melodic "development" of this song; therefore, a brief analysis will focus just on the earlier recordings.

Although Tashko-Koço's version, along with Antoniu's and Ciko's versions, are three different approaches, the melodic line and words remain the same (with very few exceptions); thus, it is only the character of the interpretation that changes. The tempo of Tashko-Koço's interpretation is about ♩=112 and her musical beat (related to the strong accents on the words) lightly touches the ground (as if with one beat in a bar in the first two bars, 9–10); then the beat springs into the air, weightless, as if flying on the penultimate syllable (as if with one beat for bars 11–12 together). In Antoniu's interpretation the tempo is about ♩=88 and the character is closer to that of a ballad; the slow tempo evokes an epic character, and the role and the meaning of the text, supported by a tenor voice, give the song a clearly narrative and pensive character. The interpretation of Ciko is more operatic, and his performing tempo is about ♩=104. An essential element in Ciko's approach is to communicate the intensity of the music making and dramaticism of tone. On the one hand, the diction and articulation of each single syllable, and, on the other, the strong declamation and the volume of his baritone voice, give this song an operatic intensity. It is interesting to see that all three accompanying instrumental preludes, two on the piano and one with the orchestra, expose, to a greater or lesser extent, the lively and jolly character of the song, and when the singer's part starts, he or she has his or her own tempo in mind, which is related with his or her conception of the song.

"In Praise of Your Charming Beauty" (*Kenke nur'i bukurisë*)

Shkodra, Example 6, composed by Bejto Halili, recorded by Tashko-Koço in 1942

This song is thought to have been composed by Bejto Halili. The text is of a *bejtexhi* kind which can be clearly seen from the type of stanza, particularly from the scheme of its rhyme, ABAB. The verse-line has

eight syllables. The modal inclination is based on "*makam* Nikriz+Hümayun"; a detailed analysis of the modal development of this song is found in the *Makam* section of Chapter Five. The musical form is strophic with a free bar meter. There are four complete sentences forming two phrases of a large homogeneous section (period). This sensuous melody demands a style of almost excessive expression, while remaining within the limits of good taste. This song is best suited to lyric soprano and tenor voices. The key note is the D of the first octave, and the range encompasses the C sharp, of the first octave, to G, of the second. There are several *tempi* in this song: the *tempo* of the orchestral introduction (*Andante*) about ♩=76; that of the voice line (*Largo*), about ♩=54; that of the instrumental (orchestral) interludes (*Allegro*), ♩=120 and that of the instrumental *coda*, which is the same as the beginning. These tempi mingle very satisfactorily, creating a great deal of suppleness.

In Tashko-Koço's 1942 version, the interpretation is nostalgic, and it tries to avoid the features of a café song (some of the Middle Eastern-like Albanian urban songs tend to be affected by these mannerisms), endeavoring to evoke an active and positive atmosphere. The voice starts with a passionate statement of the "beauty" (in praise of your charming beauty) supported by a relatively broad vibrato and dividing the first phrasing into two distinct registers, central and low, where the latter bears the warmth of the first part of the line. Then, on the second line of the stanza, when the melody rises stepwise towards the E (of the second octave) and decoratively surrounds it, the voice is affected by important changes of dynamics, color and expression. A beautiful vocal effect is achieved in this second line *shpin m'a kishe n'at sejran* (*your house so amiable*) with the phrase reaching a crescendo, and also with the E *tenuto* and a *diminuendo* just before taking breath for the second section. The third line, starting with an expressive stress before and a deep breath on the exclamation "Oh," is the climax of the interpretation, built up in a gently moving *tempo* delivering a very intense and legato vocal line. The fourth verse-line, an enlargement of the second half of the first musical phrase (a kind of a free singing improvisation), is sung with a tender melancholy and suppleness, preparing to launch the repeat of the brilliant second section starting again with "Oh."

"You Are Tiny and Beautiful Like a Gold Coin" (*Moj e vogël si florini*)

Shkodra, Example 7A, composed by Alush Beqari (?), recorded by Xhevdet Hafizi in the 1960s, Example 7B, recorded by Antoniu in 1942, and Example 7C, recorded by Kraja in the early 1960s

Although there are three recorded interpretations of this song (by Hafizi, 7A, Antoniu, 7B, and Kraja, 7C) included in the CD, only one notated version (Example 7) is shown here, that of Kraja. While taking the traditionalist approach, Kraja's interpretation is a kind of combination of both the Shkodrane traditional and art singing. The vocal lines of the three interpretations do not differ essentially from one another. "You Are Tiny and Beautiful Like a Gold Coin" belongs to the songs of *cheerful character and mood*. It is thought to have been composed by Alush Beqari in the 1820s. There are, at least, three versions of this urban song, but only one is given here, Kraja's version.

Although the characteristic Hicaz-type motifs of Middle Eastern practice are not present in this song, the flavor and tone-coloring of the interpretation, particularly by the urban traditional singers, often suggest either a Levantine aura or an idiomatic regional approach.

However, the modal inclination of the melody (because of the flexible sixth degree which is a strong distinguishing feature between modes D and A) may be classified as the diatonic mode D (on A) with the raised sixth degree, F sharp. The range encompasses two pentachords, one above the tonic and the other below. A single isolated chromatic alteration, C sharp, is introduced at the very beginning of the instrumental *përcjellësja*. Its role seems to be a transitory one, because during the song this coloring note does not appear again; the introduction of such a "borrowed" sound occurs quite often, particularly in instrumental preludes. Version A was recorded by Xhevdet Hafizi in the 1960s (audio Example 7A). This urban traditional interpretation (AUS) is typical not only of Hafizi himself but, in general, of the songs of this category from Shkodra, in which the *tempo* of singing is based on a strong rhythmic accentuation, in this case the rhythmic pulsation of the limping meter 7/8; the melodic configuration of the song based on an interpretation such as Hafizi's is closer to the traditional inheritance of the song's origin. The "interruption of the breathing in midphrase" (see

Chapter Three, *The Traditional Singing of the AUS around the 1930s*), known as a habit of singers of the traditional urban song, is clearly heard as the first vocal phrase of the song is exposed (see Kraja's version, bar 20, and hear Hafizi's version of the same song). Antoniu's interpretation, presented here as version B, is an AULS (audio Example 7B); in spite of a relatively slow tempo for the cheerful character of the song, his emphasis on building a lyrical flow and *legato* phrasing is achieved by the intensity of a warm and lucid sound rather than by the volume of voice. Still, Antoniu's strongest weapons remain his declamation, sound modulations and stresses in the sung text. A different picture and attitude are displayed in Kraja's version C (audio Example 7C); by the use of pure *legato* singing and a curving melodic line, intended to preserve the integrity of the musical phrase, she skillfully combines the traditionalist approach with the lyricism of the chamber music style. Through the creation of a charming atmosphere by choosing a light scale of colors in her voice, Kraja conveys the shining essence of this song: *tiny and beautiful like a gold coin.*

"Cursed Be This Love" (*Kjo dashtnia kjoft mallkue*)

Shkodra, Example 8A, recorded by Kraja in the late 1950s, and Example 8B, recorded by Tashko-Koço in 1942

This is a strophic song with a quatrain verse-line and an ABAB rhyme scheme, belonging to the songs of *address and dedication*. The relation between the two pentachords, one located above and the other below the tonic, sets up the modal structure of this song; compare Example 7. Bars 20 and 21 are the modal centers where, by a series of notes below the tonic, not only the entire scalar range of the song is introduced for the first time, but by forming a "major" pentachord (below the tonic) the whole structure of the D mode is also presented. However, it is worth recalling that it is not just the interval of the sixth degree, in this case F sharp, that distinguishes modes D and A from each other; it is also the tessitura and melodic activity of the voice. Based on finalis A, the first two phrases (bars 9–16) and the structural climax on the third phrase (17–19) are focused in the upper tetrachord of the song. Apart from the "major" pentachord below the tonic, bars 21–22, all other previous phrases including the cadential formula (bars 22–23) develop their melodic activity in the upper pentachord which suggests (because

of the tessitura) mode A but with a raised sixth degree. As this is a melancholy poem of a man expressing the heartache of a faded love, both sopranos have treated it, more or less, as a perpetual torment, preserving the internal intensity and giving the musical phrase a limited space for enlargement. This closed emotional circle of the four lines of the stanza tries to break out in the D note ("Oh!," bar 17) of the first line of the refrain supported by the first *fermata*. On the last note (D) of the first line of the second section (bar 19), there is another *fermata* which in fact replaces the fourth "missing" bar of the same line. However, these two lines are the starting point for the resolution of the anguish that troubles the lover: "*Oh, malli yt s'më len derman, aman!"* (Oh, my longing for you leaves me no peace!), and the soprano voice uses the *fermata* as an exclamation mark or as a question mark, wondering what the lover is going to do next. This unquiet feeling is further emphasized by the three-fold statement of the same line; then, in the last two lines of the refrain, it is the first and the last appearances of the major key and the sudden brightening of the tone of the voice that heighten the poetical and musical contrast.

"Little Halit" (*Haliti i vogël*)

Dibra, Example 9, recorded by Kraja in the late 1950s

Kraja's recorded version (Example 9) is slightly different from Gjoka's published arrangement of 1955 (see the two additional staves at the bottom of the notated song); it differs a little in text, and it differs substantially in the modal inclination of the melody. The text used for this analysis is the transcription of Kraja's interpretation. The melody of Kraja's version is built in mode A (as in the 1955 version), but at bars 15 and 16, a new pitch appears in the vocal line, the flattened supertonic, which often combines with the "regular" pitch of the A mode, that of a tone above the tonic. In Kraja's version, the main modal accentuation or the most colorful melodic inflection consists of the emphasis on the second degree (the combination of a tone and semitone from the tonic); in the 1955 version, the subtonic takes an important role, particularly at the cadential formulae (see bars 37, 41 and 48).

This Dibrane song is not a love song as the majority of the songs discussed in this work are. It evokes a sad and elegiac mood through its text and also its melody. The musical setting of this poem is constructed

on a very simple plan: each quatrain has four bars, plus an additional verse-line of five syllables which is used as a kind of refrain, "Qaj moj nanë qaj" (Cry you mother, cry), very typical of the refrains of rural folk songs. This is sung by Kraja with a chaste lyricism and great sincerity of expression. The best comment on her interpretation of this song would be the quotation taken from a review written only two or three days after a concert held by Kraja and Gjoka, in March 1939:

> Listening to the *Shkodra nightingale*, dressed in Albanian costume, remarkably beautiful, and singing the sad song of the little Halit, I felt not only aesthetic pleasure, but also pride . . . thus, for Marie Paluca mere written words will not do, she should be heard singing. She movingly evokes the soul of this poisoned people, worn out by their ceaseless fight to protect their native soil and customs. The death of the little Halit from a merciless revolver whose shot rings out, tragically illustrates the fate of this nation, whose constant companion was the gun, whether in grief or in happy times.[6]

"You, At the Plum-Tree, I, At the Plum-Tree" (*Ti në kumbull, un' në kumbull*)

Kosova, Example 22, recorded by Kraja in the late 1950s

This song from Kosova has two-line rhyming stanzas (AABBCC), with mixed syllable lines and distich verses. It belongs to the *environmental, ambience* group, and the melodic structure may be classified as a combination of the diatonic modes E and B. The body of the song is in *strophic form*. The character and mood of this melody are cheerful, rhythmical and sprightly. The *orkestrina* part, agile and sparkling, suggests the high spirits of the lovers, who under the trees speak and giggle about love. The regular metric alterations between 4/8 and 5/8, which make bars of 9/8 meter, also give a sense of buoyancy. This sense is even more strongly emphasized by the combination of the two southwestern Balkan modes, E and B. The entire song gives the feeling of a one-sided conversation or as if everything develops in pairs: the title itself "You, At the Plum-Tree, I, At the Plum-Tree," the distich verses, the regular combination of the meter and the jocular alternation of the modes. Kraja's interpretation suggests an idiomatic colorful sound (characteristic of Shkodra) and a feeling of enthusiasm. A meaningful comment was made in a concert review, in 1939, on Kraja's interpreta-

tion of the Shkodrane songs, comparing it with the *aheng* interpretation of the period; many characteristics of the *aheng* style appear to have been transplanted into the amateur singing of the urban songs. What the critic discusses below, in connection with Kraja's attitude and her selective vision, would perfectly suit the analysis of the interpretation of the current song:

> We are accustomed to hear all sorts of singers at the *aheng* parties. I am not saying that among them you cannot find some who sing well, but a general shortcoming is the fact that the voice lacks those modulations, the *piano* and *forte*, which give the musical phrase the power it requires. And, in general, in the *ahengs* [aheng parties], the voice has a less refined vibration than that of the accompanying *qemale* (violin).[7] But the Shkodrane lassie [M. Kraja], who stayed the whole night behind the wall until the dawn, listening to the wedding *aheng* of the neighbor, when she is on her own and repeats these songs, will reproduce in her ear and with her voice the passages of the *qemale* more than the tones of the singer. And, indeed, for somebody who studies the musical phrase, the attention should be concentrated on the *qemale*.[8]

"The Small Apple" (*Molla e vogël*)

Kosova, Example 23, recorded by Kraja in the late 1950s

"This song from Kosova," it is written in Dungu's *Lyra Shqiptare* (Albanian Lyre), "describes the beauty of a girl from Shkodra, likening her to the most beautiful fruits." Everything is very simple in this song; the overall length is only eight bars comprised in a strophic formal structure. The 7/8 meter is unchanged all the way through, as are its firm rhythm and *tempo*. The first three verse-lines consist of six syllables each, while the final line, which is also the title of the song and appears in an *iterative* form in folk refrain style, has five syllables. In character and mood, it belongs to the cheerful and rhythmical songs. The modal structure is also very simple: the musical activity of the entire song revolves around and is concentrated within the basic pentachord of the southwestern Balkan mode A. There are slight melodic changes in Kraja's interpretation, if compared with Dungu's 1940 version, but these alterations are made as coloring inflections rather than for substantial modal or modulative purposes. In her rendering, Kraja unfolds a variety of embellishments and inflections; her ornaments used with a

Middle Eastern freedom, sustained by a long unbroken legato line, suggest an aromatic cocktail of exotic fruits which, whether tasted or merely looked at, give the impression of an endless excitement.

Central Albania – Elbasan

"I Have Loved You for So Long" (*Un'o ty moj të kam dasht*)

Elbasan, Example 24A, composed by Sabri Bebeti, recorded by Hafsa Zyberi in the1980s, Example 24B recorded by Kraja in the early 1960s, and Example 24C, recorded by Tashko-Koço in 1942

This is an urban song from Elbasan, composed by Sabri Bebeti.[9] Although the text is known to be of *bejtexhi* origin and its rhyme ABAB is typical of its kind, the verse-line and stanza are modified: the five-line stanza is heterometric (with lines of different lengths); the first line has ten syllables; the second, eight; the third and fourth, six; the fifth, eleven (6+5). The song belongs to the *meditative* group, which derives from the *songs of address and dedication*. It is built with two similar non-diatonic tetrachords, separated in disjunct position by a whole tone, and may be classified as "*makam* Hicazkâr."

The three recorded versions of this song are presented as follows: version A sung by Hafsa Zyberi, version B by Kraja and version C by Tashko-Koço. The range is a *ninth*. The traditional (AUS) interpretation, presented here as version A and sung by Hafsa Zyberi, displays some of the fundamental characteristics of the Central Albanian style. Many singers of the same region (Elbasan) or beyond, as, for example, in Tirana and Durrës, use in their interpretations a "musical dialect" or an "ethos" and all sorts of expressive devices which are not only linked with one another but are also known as "central Albanian features." The instrumental prelude (*përcjellësja*), played by an *orkestrina*, exposes a regional, central Albanian instrumental pattern of playing, which is characterized by a moderate *tempo* (compared with the generally faster *tempi* and animated atmosphere of the introductions to the Shkodrane songs). The voice line depends strongly upon the rhythmical pattern provided by the firm and fixed time-beating of the accompanying *orkestrina*. The freedom of interpretation and its *agogic* style are the same as the *rubato*, *ad lib.* or *a piacere* expressions of the art sing-

ing style; the spontaneity and a kind of *disinvoltura* (simplicity of manners) come from Zyberi's individual way of conveying emotions by the use of timbre, colors, nuances, embellishments, musical and literary dialectisms. To a foreign ear, many of these features transmitted by Zyberi might conjure up a strong Middle Eastern atmosphere, but to an Albanian ear, particularly to the majority of the central Albanian people, the emotions transmitted by her in this song are familiar, touching, and of powerful historical resonance in its place.

Kraja's version of this song (Example 24B), accompanied on the piano by Gjoka, illustrates her traditionalist approach, albeit not to the degree that she shows in the Shkodrane songs in general; in this version she is more concerned with demonstrating her *chamber music* approach. The accompanying piano exposes the *përcjellësja* in a free-flowing phrasing, very characteristic of Gjoka's agogic style which is connected with the free meter and improvisatory nature of Albanian urban songs; in her later years this "slight lingering" and *rubato* phrasing became a characteristic of Gjoka's interpretation of the urban song. Kraja's delivery of the song suggests a free but definitely structured phrasing where even the *cadenza*-like non-diatonic tetrachord of a "Hicazcâr," stereotyped motif (bars 15–16) is conveyed in a crystal-clear miniature form with restrained expression of sorrow. The *cadenza*-like ornamental notes which conclude the first section, and also the following phrases, are clearly and meticulously shaped into an expression inside the phrasing of an elaborate pattern. Kraja's concept of the combination of structure, articulation of the words and a self-possessed "sentimentality" with the use of "traditional urban" embellishments and inflections is probably the most important feature of her traditionalist approach, which reflects the song's oral traditional origin.

Tashko-Koço's version (C) starts with an orchestral prelude, which tends to imitate a traditional *orkestrina*, with a heavy pronounced rhythmic pattern and overemphasized coloring from the *sistrum*. However, the voice line, which does not derive from this background, emerges with an expression of tenderness and subtle nuances conveying romantic sorrow. In the statement "*Un'o ty moj të kam dasht–ije*" (I have loved you for so long), bars 8–12, and the Hicaz-type stereotyped *cadenza* (bars 13–14), the thoughts and feelings of the love theme are established by the shape of the vocal line rather than by the words. Throughout the song, it is the voice which contains the musical inten-

sity (whereas the orchestra sounds rather thin between bars 22 and 25) and projects the emotion which communicates the poet's and composer's feelings.

"Looking from the Window" (*Dola n'penxhere*)

Elbasan, Example 25A, recorded by Kraja in the 1960s, and Example 25B, recorded by Tashko-Koço in 1942

The analysis of this song will be seen in two interpretations by two lyric sopranos, Kraja and Tashko-Koço. Kraja's version will be marked as version A, and Tashko-Koço's as B. This is a love song from the town of Elbasan in central Albania. The words of this song belong to a typical *bejtexhi* type; it has four-line stanzas with six-syllable lines (in AULS, lines of five or seven syllables are often used, for the sake of the phrasing and ornamentation of the vocal line). The visual appearance of the text gives a strophe of four short lines followed by a refrain of the same structure; thus the body of the song is in *refrain form*, with a rhyme scheme AABA. The song is of the *address and dedication* type. The range is only an octave, but because of its agility and its leaps in fifths and fourths, it might give the impression of a wider range. The melodic direction of the voice part is ascending.

The present notation of this song is based not only on versions A and B of this analysis, but also on the tradition of interpretation by other singers who have used the same structure and modal basis.[10] Analyzing the song from the *makam* point of view, it can be said that the first non-diatonic pentachord with the augmented second between the third and fourth degrees can be classified as "Nikriz," with the "dominant" on the fifth degree. In regard to the refrain (after the final cadence at the end of the strophe, bar 26, version B), an inflection or a *passing modulation* occurs on the fourth degree, C (a lowered one), which shifts places continuously with its augmented upper neighbor. A different shade of *makam* seems to appear: the tetrachord "Uşşak" with the dominant on the fourth degree. The C natural could be considered as a borrowed note from outside the "*makam*," or as a single distinctive note between "*makam-s*." However, the present song's inclination, in my opinion, seems to be towards a dual modality; its flavor and its specific ornamental tendency give an Eastern feeling to the tune (a mixture of Byzantine and Turkish), while according to its modal structure it can be

classified as being in the second type of *non-diatonic SWBM*. Examining the song from the latter viewpoint, it should be stressed that there are also other factors that maintain the song's correlation with the second type of non-diatonic mode. It is made up of a conjoint pentachord and tetrachord; the only augmented second is located between the third and fourth degrees of the pentachord. The most distinctive feature of this mode is the additional lowered fourth degree (C natural) which appears at the beginning of the refrain. The melodic formula (see the schematic outline at the end of Example 25B) and particularly the cadential formula (ibid.) which revolves around the pentachord, are also typical of the non-diatonic mode, second type.

An important variant of this song is given in version A, sung by Kraja. At first hearing, the approach seems the same as version B, but there are essential differences in conception. Kraja's approach presents, among other features, two main modal distinctions: the flattened fifth degree and the sharpened minor third degree, both occurring at the beginning of the refrain (see bar 21). The "dominant" (bars 22, 24, 27, 31) is sometimes nearly half a tone flat, and the sharpened third is almost B natural (bar 21); the latter often changes place with its lower neighbor, B flat. As an ornamental characteristic of the melodic line, the singer prefers to use modal slides (like blue notes) instead of appoggiaturas (see the encircled C sharp–D of the fifth stave in the same song). These inflections, when used by Kraja, seem to be borrowed partly from the northern Albanian songs of the *aheng* practice, although they are transformed by a very strong individual touch.

Version B of the song begins with an eight-bar orchestral prelude (*përcjellësja*) of a lively character in 2/4 meter, establishing a cheerful mood and displaying the distinctive setting. As the voice enters, the contour of the vocal line emphasizes the melodic formula of the modal pentachord through the first five upwards stepwise notes, creating the stereotyped motif of the song. Once the vocal D is reached (bar 12), this becomes the center of gravity for a bunch of satellite notes that surround the D, which is the dominant from the finalis G. The first phrase reverses the beginning, with the same modal nucleus, but this time descending and with more ornaments. The second phrase of the strophe (bar 18) begins similarly with the same modality and the same intervallic individuality, but instead of surrounding the epicenter D with adorned satellite notes, the voice line leaps a fourth, on a long top G, in

an octave higher than the tonic. Then, the tune descends stepwise through a handful of embellishments to a position of rest. Suddenly the tune bursts into a faster-moving refrain in 7/8 meter. The new meter and tempo, in spite of the three main accents in the first, fourth and sixth beats (of 7/8 meter), give a natural flow and a rhythmic fluidity to the lyrical outline. The second phrase of the refrain (bar 30) with a dynamic and expressive *crescendo* in four bars, culminates on G (of the second octave) as if just touching the top of the hill and immediately moving back to the ground tonic, and reorganizing its energy for the second repeat that will prepare for the final note.

There are some good aspects to the orchestration: the clarity of the texture, some use of modal harmony, a good balance between the soloist and orchestra. While the singer reposes on the long first octave G, in the orchestral part the flute imitates in a free motion, *ad lib.*, the upwards and downwards scales that in a concise form represent different elements such as the basic modality, the agility of the tune itself and the inventiveness of expression by the instrumentalists. In the Columbia recordings, this expressive capability is limited because, as was mentioned earlier, Italian musicians were not familiar with the local idioms. Following the analysis of songs interpreted by more than one singer, three "diatonic" songs, from Elbasan, Examples 27, 28[11] and 26, will be analyzed here in the interpretations of only one lyric singer, Tashko-Koço, who made the first recordings of them in 1942.

"A Lass Is Coming Out of the Hammam" (*Del nji vashë prej hamami*)

Elbasan, Example 27, recorded by Tashko-Koço in 1942

The visual appearance of the text shows a stanza of a *bejtexhi* kind: a four-line verse with an irregular rhyme scheme, with eight syllables in the first three lines and five in the fourth. The body of the song is in refrain form. The melodic structure of this song may be classified as diatonic mode E, first type, but also as "*makam* Kürdi" on its basic degree, A. A characteristic feature of mode E, apart from the close intervallic progress of the melodic line and its stepwise approach to the tonic, is the role of the cadential formula, which is supported by the subtonic and the sixth degree (below the tonic, bars 6–8). Note that while the strophe of the song (bars 6–13) is based on mode E, the re-

frain (bars 19–22) and the instrumental prelude (bars 1–4) are in mode B. This charming and cheerful melody seems to evoke the beauty of the lass who is just "coming out of the hammam." The transfiguring of certain syllables of the text, such as "*hamam-i*" (bar 12), into "caressing" musical sounds where the vocal line is ornamented with a mordent-like coloratura of semi and demi-semi quavers, projects a feeling of happiness, if not exaltation. The refrain (bar 19) breaks this dreamy mood of the tune and a real, earthy and spring-like atmosphere reappears in the poet's, composer's and also the singer's soul. An interesting fact is that although the music of the refrain suggests an expression of joy, its activity is focused in an unstable circuit, a diminished fifth intervallic relationship (tritone), which is the basic pentachord of the B mode of SWB.

"Zare, the Flower" (*Zare trandafile*)

Elbasan, Example 28, recorded by Tashko-Koço in 1942

This is generally known as a song from Elbasan, although, according to Sokoli, its origin is Kosova. It has two-line rhyming stanzas (AABBCCDD) with six-syllable lines, in which like-sounding words with different meanings are used, such as "*trandafile–hile*" or "*vija–shoqnija*." In this form of stanza, when it is sung, the distich has two additional verse-lines, used as a kind of refrain. This format often occurs in folklore, where it is very characteristic, or in the texts of urban songs. It should be stressed that the refrains of the rural folk songs and those of the towns are of equal importance. The song is built of four very simple musical phrases with two bars in each phrase. The first and second musical and verse lines are nearly the same, while the words of the third, but not the music, may be considered as the refrain (see above). From the musical point of view, the third phrase is the "development" of the song, which comprises a range of a *seventh*, nearly the whole range of the song, except for the subtonic degree. In the discussion of SWB mode D, it was mentioned that it consists of two disjunct symmetrical tetrachords; this is the case in this song. The vocal line is concentrated within the range between subtonic across the lower tetrachord, to the F of the upper tetrachord. The intervallic relationship between the minor third and the seventh degree which indicates that the latter should stand at a distance of a tone from the tonic, is clearly re-

flected in this song, particularly in its cadential formula (bars 11–12). But, as well as the third degree with which the first three musical phrases start, the fourth degree also plays an important role; this keeps so sensibly unresolved the intention of the musical and poetic phrases, that, when it breaks through in the "development" (the third musical and verse line, bars 5–6), an impression of release and comfort is felt at the "homecoming," before the recurring phrase of the "refrain" (the last line of the verse and the music) states "*sa e bukur je*" (how beautiful you are). The interpretation is also simple, as the song itself suggests. However, although the text does not suggest an obviously romantic mood, the interpretation does. There is a sense of nostalgia and melancholy, with the singer probably wishing to personify, through her voice, the humble state of Zare, locked in her home.

Songs by Myzyri

As was discussed in Chapter Five, a characteristic feature of Elbasanase urban songs and particularly some of those by Isuf Myzyri is the use of the E mode or roughly "*makam* Kürdi" (which is also the Fourth Authentic in Byzantine music). Some of Myzyri's characteristic features such as formal structure, melody and harmony are discussed below. The influence of the diatonic "*makam*" system (as opposed to the non-diatonic) in the Elbasan *aheng* practice has resulted in the creation of some specific types of song characteristic of neither north nor south Albania. Since the diatonic "*makam-s*" were less resistant to regional influences than the non-diatonic in this part of the Balkans, they were disposed to become mixed with or absorbed by local modes, or even by Byzantine modes,[12] and to be recognized mainly as local, southwestern Balkan features.

However, it should be said that the Levantine expression was an important characteristic in both the creation and interpretation of the urban songs. The majority of Myzyri's songs are strophic, and are based on a 16-bar structure; they do not have contrasting refrains, unlike the majority of Shkodrane or Korçare urban songs. Their melodic lines, adorned with beautiful rhythmic patterns and inventive combinations of asymmetrical meters, 5/8, 7/8 and 7/4 (see Examples 26 and 32), succeed one another in the same order with a constant number of verse-lines. This concordance occurs not only in a measured

syllabic meter, but also in a free melismatic meter, imposed mainly by the structure of the poetic stanza. Only in Example 30 are there two contrasting components in the formal structure: one is the free bar meter which occurs in the strophe and the fixed meter in the refrain, and the other is the refrain form (two contrasting sections) which is unusual in Myzyri's songs. There is another song, "You Had No Mercy at All" (*S'paske pasë pikë mëshire*) which although it is not in refrain form, has its second phrase musically much more developed than the first, particularly in its higher register (this song is not given here in a notated form). It is important to recall that all Myzyri's songs have their instrumental *përcjellës(j)a*, which because of their usually cheerful atmosphere produce a strong contrast.

The melodic language Myzyri used in his songs was both diatonic and non-diatonic. His melody did not incline emphatically towards a specific mode (*makam* or *southwestern Balkan mode*); it was a mixture of both, but with a certain Middle Eastern bias, particularly in his use of the augmented second. The latter interval was more a feature of Ottoman music than of the non-diatonic southwestern Balkan mode. A distinct feature of his manipulation of melody was his frequent use of descending melodic sequences, as in Example 30, bars 3–6. The harmonic functions used in the accompaniment are as close as are the intervals of their tune, i.e., in close relation with each other, with the predominance of the subdominant degree. Particularly characteristic is that nearly all the cadential formulae are built on the subdominant just before the final step to the tonic (finale).

"The Night's Gone" (*Iku nata*)

Elbasan, Example 26, composed by I. Myzyri, recorded by Tashko-Koço in 1942

This song is one of the earliest written by the composer Isuf Myzyri, if not the first. One of the last representatives of the *bejtexhi* trend, Myzyri clearly demonstrated the use of the *bejtexhi* type of stanza (in this case with an ABAB rhyme scheme and an eight-syllable verse-line), set to his own music. The recorded version of this song includes only two of the six verses, the first and the last. The sentimentality, the main feature of this song, is displayed in both text and music; the use of Turkish words in an Albanian text (*sevda*, *sabah*), emphasizes it even

more. The following is how Myzyri expresses his impressions of the tormented poet at dawn: *The night's gone/ The dawn heralds the morning/ Come friends to share my troubles/ I have fallen in love again.* (As the text was not recorded in full, it is difficult for the reader or listener to recreate a whole picture from some of the *bejtexhi* characteristics and from its sentimental content, but in the first verse Myzyri conjures up a vision of the tormented poet at dawn.) The orchestral *përcjellësja*, although it derives from the modal nucleus of the song, because of its faster and lively *tempo* in a *staccato* manner, is a contrasting musical figure to the tender main theme of the song. The inclination may be classified as mode E, the *first type* of diatonic mode. There is a resemblance, of course, between this mode and the Turkish Segâh *makam*, but, particularly in the art singing interpretation, the song sounds as though it draws on the diatonic modal practices of southwestern Balkan understanding. The vocal line has a range of a sixth, but with the two other notes below the tonic played only by the instruments, a clear scalar outline of a modal range is perceived. The musical meter is also a peculiar feature of this song: in a natural and probably traditional way, a 4+5/8 (or 9/8) time signature would have been used, but in the recorded version, the change from 4/8 to 5/8 does not occur in a regular pattern; thus, the meter becomes doubly irregular (see bars 7–8 and 9–10).

Although the song with its text and music together tend to create a sentimental atmosphere, Tashko-Koço, instead of transmitting the composer–poet's picture of sadness and desolation, seems to find a serene and graceful sensitivity more appropriate; she does not care to sing the melody with sadness, as singers often do, but rather with a sense of liveliness, even of hope. The vocal phrasings follow one another as definite musical sentences which, actually, coincide with the verse-lines of the quatrain stanzas; the warmth of the voice, the relaxed way of expression, the perceptible, moderate and graceful vibrato, the subtle embellishments and nuances, suit the character of the Elbasanase songs in general and reflect the temperament of the people of Elbasan.

South-Central Albania – Berat

"O You Lovely Flowering Rose" (*As aman-o trëndafili çelës*)

Berat, Example 33A, composed by Muço (?), recorded by Antoniu in 1942, and Example 33B, recorded by Ciko in the1940s

This is a well-known Beratase song. The text and vocal line given here are the most popular (standard) version, used by the majority of singers. Antoniu's version (not transcribed) uses an almost completely different text, while Ciko's version is, with some small changes, the one shown in the *Song Texts*. It is in four-line stanzas with a mixed verse-line; the first and the third lines have eight syllables, the second and the fourth, seven, while the refrain has six. The scheme of the rhyme in the strophe is ABAB, while that of the refrain is inconsistent. The melodic direction is *descending* and the song belongs to the *bird & flower* category of the *environmental* group. The modal structure may be classified as the *non-diatonic tetrachord* of SWBM, third type; one of the most significant features for this type is the use of the *vocal non-diatonic tetrachord* located below the tonic. The mode is comparable to harmonic minor, since the hexachord above the tonic is diatonic; the song may also be classified as being in "*makam* Bûselik" on A or "*makam* Nihavend" on G. It is interesting that this sort of modal structure is compatible with that found in some urban songs from north and south Albania, though they, of course, are not of the same tendency. Antoniu delivers the song with almost no embellishments, romanticism or sentimentality, but with great melodic amplitude. The tempo is ∞ ♩ =72 and breaths and breaks seem to be well calculated to stretch the vowels. The intensity of phrasing is achieved more through strong articulation and broad diction than by the volume of his voice. There is not too much contrast between the strophe and the refrain, but the sentiment changes; after an extremely broad *ritenuto* at the end of the strophe (bars 7 and 9), a change to melancholy and the expression of romantic sorrow takes place in the refrain.

Ciko's interpretation is completely different; the tempo ∞ ♩ =108 is a clear indication of a more agile perception. It is the dramatic quality of the voice, the intensity of the volume and the immutable *tempo* which define Ciko's approach. In a different way from Antoniu, Ciko

applies short phrasings, frequent breaths and emphasis on strong diction to project his energetic and operatic temperament. Another feature of Ciko's interpretation is a sort of "stage" singing, as if his voice is trying to project to the audience in the hall in a histrionic manner.

"When the Girl Goes to the Market" (*Për një ditë kur del goca në pazar*)

Berat, Example 34A, recorded by Fatma Zyberi in the 1980s, and Example 34B, recorded by Tashko-Koço in 1942

This song is given in two versions; version A is sung by an urban-style singer, Fatma Zyberi, though she was trained professionally to combine traditional amateur singing with art singing; version B is as presented by Tashko-Koço. The dance-like traits, the limping meter (4+5/8) and the abundant embellishments of the melody give the song a strong urban folk character and local identity. The song is built in mode G; the major third from the tonic and the seventh degree are distinctive characteristics which may classify this song as being in *diatonic modes* of the second type. Apart from the combination of the pentachord and tetrachord in conjunct position, which also defines the range of this song (it starts in the dominant in an *ascending-descending* direction), the most significant feature is the *subtonic* degree; this stands only *half a tone* below the tonic (see Zyberi's version, Example 34A, bar 12, and Tashko-Koço's version, Example 34B, bar 10). However, as a seventh degree, the subtonic stands at the distance of a tone from the upper tonic (see in Zyberi's case, bar 25, while in Tashko-Koço's case, bar 19, the seventh degree is completely omitted). As in the Western major scale, the former serves the function of a leading note, while the latter tends to move downwards, towards the *sixth* degree. Zyberi's interpretation is characterized by colorful nuances and natural phrasing, rising and receding undulations, the use of all sorts of Middle Eastern melismas of the voice under a strong rhythmic flow. Between the notes, the "rougher edges" of the traditional source can be heard, and her technique of employing "blue notes" is highly individual. The "urban traditional" aspect supported by the technical mastery of phrasing belongs to a pure idiomatic, central Albanian gusto. As explained earlier in the chapter, the first mode of transmission songs (such as those interpreted by Zyberi) do tend to follow the originals but also to lean on the lyric

singing versions recorded by the Albanian art singers in the 1930s; such is the case, I feel, in this interpretation. The same song was recorded by Tashko-Koço in 1942; by trying to "imitate," to a certain degree, the traditional singer's "rougher sound" and vocal modulation, she tends to adapt some of her own ornamental coloring nuances, such as the increase in the intensity and amplitude of the *vibrato* or the conveying of a light, heartfelt and cheerful atmosphere in the style of the folk song. The aesthetic appeal of the lover's feelings at the time, "when the girl goes to the market to buy a handkerchief for the bachelor," is expressed through caressing touches (note also the arabesques by the flute and clarinet) by limping, but graceful, rhythmical movements in 4+5/8 meter.

"O Your Beautiful Eyes" (*O moj sy larushe*)

Berat, Example 35A, recorded by Kraja in the early 1960s, and Example 35B, recorded by Tashko-Koço in 1942

This is a strophic song from Berat, in south-central Albania. It has a four-line stanza of six-syllable meter and a rhyme scheme ABCB. The stanza can also be written in two lines of twelve syllables each, AABB; this is, probably, better poetry, but, in musical terms, the ABCB verse-line seems to be more appropriate for this song. Both interpretations use the same melodic line (with some small alterations in the notes) and the notated example is given.

Two Elbasanase songs, Examples 26 and 27, analyzed earlier in the chapter, were in mode E (roughly equivalent to "Segâh" and "Kürdi *makam-s*"), and some discussion went on about some of the characteristics of this mode. The diatonic cadential formula built on the subtonic degree, characterized by a gradual approach to the tonic and supported by the subtonic (bars 11–12), is an important factor of this song; a diatonic cadential formula built on the fourth degree, as a secondary cadence, also occurs (bars 8–9). Having a vocal range of only a seventh and an *ascending-descending* melodic direction, the third degree (being in the middle of the whole range) takes a prominent role, particularly when the tonic tonality and its cadence are used (bars 1–4).

The A version, sung by Kraja, exposes a flowing piano introduction which melodically is the same as the second section of the vocal line. The interpretation conveys a light, brilliant and coloratura tone,

supported by the rhythmic and strongly accented 7/8 meter of the piano accompaniment. Apart from Kraja's traditionalist approach which is expressed in her effective handling of the text and ornamentally shaped vocal phrasing, there are some specific details which are particularly marked in her singing: the accentuation in an art-singing manner of the consonants *r* and the giving of different nuances to the vowels, particularly to the *a–s*.

Tashko-Koço's interpretation, version B, is conveyed in a less "traditionally urban" style; this is perceived from a steadier pace of tempo and rhythm of verse. In my opinion, this is also imposed and effected by the rigid and indolent accompaniment of the orchestra, which has also changed the meter from 7/8 into 8/8 (2/2). In spite of this "conflict," the singer's transmission of the melody is conceived in a more classical style; she carries her operatic approach into her urban lyrical singing by turning the "urban style" into an arioso style.

South Albania – Korça (Janina)

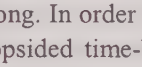
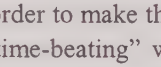
How Much You Have Grown, My Little Bird (*Zogë ku më qënke rritur*)

Korça, Example 38A, recorded by the saze *group of Kolonja in the 1980s, and Example 38B, recorded by Antoniu in 1942*

This is a notable illustration of an urban lyric song which developed from a folk song, rather than a traditional urban song. As a folk song (version A), this is sung and played by the *saze* group of south Albania, while as an art song (B), it is recorded by Antoniu. It has *fictive* stanzas, a typical feature of polyphonic songs, which produce a fictive strophe; it is transcribed (roughly) with all the repeats and it is sung by the *saze* group. It should be stressed that it would have been impossible to illustrate this song in the way in which the AUS or AULS have been notated so far, i.e., using conventional notation with only some additional marks for the inflections (evaluation of intervals) as perceived by my ear.

However, for the purposes of this study it is not essential to show all the tiny inflections and idiomatic expressive devices to demonstrate the folk style transmission; in the notated folk part-song, the intention is only to give an impression of the metric and melodic pattern, instru-

mental melodic line, harmonic view of part-voices, and, of course, the mode. The song is built in a south-Albanian pentatonic mode, type A, in fact, in its first *inversion* (if this terminology can be recognized as such for not being in root position of the pentatonic range outline). Both versions share the same text, the same descending motif, the same "inversion" of pentatonic mode, and the same idiomatic pronunciation. The three-part polyphonic lines of the folk song version are sung first by the leader who "takes" (*ja merr*) the beginning of the line (bar 13), while the second solo voice (*ja pret*, bar 14) and then the chorus (bar 15) join in a *drone* line (*iso*) held continuously by being staggered on the syllable *e*.

As I mentioned above, the lines of the three melodic parts are given here in a pentatonic (modal and harmonic), rather than a polyphonic context. The percussive metric accompaniment 14/32  + 11/32  supports all the way through the rhythmic drive of the song. In order to make the song's pulsation easier to understand, the "lopsided time-beating" which is rhythmically uneven (extended or curtailed by an extra half-beat), should be *regrouped* in the smaller pulses within the measure (as shown above). As such groupings occur most often in faster tempos where the smaller pulses are not shown as such, the existence of 7/32 (or 7/16 or 7/8) and 7+4/32 (or 7+4/16 or 7+4/8) in each *regrouping* is not so easy to detect. This rhythmic impulse, adorned with all sorts of embellishments and tone-colors, creates an emotional effect, over which the polyphonic lines of a beautiful folk coloring round out the musical phrasing.

Antoniu's version, apart from the elements which it shares with version A, mentioned earlier, is adjusted into a six-bar vocal line of strophic structure and a 2/4 time signature. The piano accompaniment, arranged by Dungu, and the adaptation of the melody from a definite and rhythmic polyphonic pulsation into a free (melismatic) monophonic texture in particular, are fine examples not only of the flexibility of the melodic, harmonic and instrumental arrangement, but also of the accompanist's art (see Chapter Three under *The Accompaniment of the AULS* and *The Piano Accompanists*). The lyrical sentiment gains strength through a perceptible image created by a melodramatic approach or, more concretely, by a sort of "lamentation" which is so common in the polyphonic songs of the Tosks. Antoniu uses the "lamentation" element as vocal characterization and as the main distinguish-

ing feature of the folk idiom, enriching it with a *descending portamento* of a minor *third* between the seventh and fifth degrees, also characteristic of pentatonic melodies.

"O You Lovely Flower" (*As aman moj lule*)

Korça, Example 39A, recorded by the saze *group in the1980s, and Example 39B/2, recorded by Truja in the 1960s*

The text, shown in the *Song Texts* as being in triptych form, in the song is used as an *iterative* stanza with a *chain repeat* (see Chapter Four under *Poetic Meter*): the same words and the same lines are repeated or altered. The rhyme is identical AAA or BBB, with seven-syllable verse-lines. The genuine folk version of this song is a polyphonic type from Toskëria, recorded by a *saze* group. The transcription does not attempt to show in full the melodic, harmonic or intervallic relations and, particularly, the development of the improvised contrapuntal voices which is the distinguishing feature of southeast Albanian part-songs. The illustration shows only a general contour of the melodic line (both instrumental and vocal), the territory of modal activity of pentatonic movement, and a part of the formal structure; in other words, it is a point of orientation when listening to this song on the CD. The structure is that of a southeastern Albanian pentatonic mode, type A, second inversion. However, in the instrumental interlude (bar 39), a complete scale in mode D is also found; this means that the coexistence of these two southern modes occurs as a natural phenomenon in this music. Being a folk song, sung and played by a group of, at least, five or six people, it displays many idiomatic vocal and dialect features of this area; the most typical characteristics of the instrumental playing (in the preludes or interludes) are the *ascending* melodic slides on the clarinet and violin, the various forms of *trills* (longer, shorter, or of different sizes of intervals: see bars 1–16), and particularly the cadential process (secondary or final) whose main characteristic is the use of the interval of a seventh (bars 37, 41). The *saze* players consider the cadential process as the most important aspect of melody. The *descending portamenti* (see bars 17 and 18), which occur between different intervals of the vocal line (starting from the half tone and following with two, three, or more tones) and the *neutral* or *unusual* intervals (which are higher or lower in pitch), can be found anywhere in the song in the interpretation of this

saze group. Truja's interpretation, delivered in a clear and transparent voice, does not ask for much detail; the intensive melodic line and the *legato* phrasings are conveyed by preserving the essence of the south Albanian song. This interpretation contains some idiomatic elements which are commonly found in her singing and in the *saze* group; these include the *ascending* melodic slides (bars 55–56) and *descending portamenti* (bar 46 and 54), which together with her typical southern dialect are appropriate to the song. If one of the true marks of faithful art singing (in the interpretation of an urban lyric song) is the ability, among others, to arrive at precisely the right *tempo* for the song and to produce the right accents for the beat, then Truja's delivery expresses just that. The rhythmic pulsation of Truja's interpretation best appears in its vitality and structure through the accentuation of the 7/8 meter, while the *tempo* is felt in the stressing of the second beat which corresponds nearly always to the change of syllable. It is Gjoka again in the role of accompanist, who not only introduces her own agogic style of urban song interpretation, but also allows "traditional" charm and suppleness in the piano shaping.

"Nightingale, You Poor Nightingale" (*Bilbil o i mjeri bilbil*)

Korça, Example 40A, recorded by Antoniu in 1942, and Example 40B, recorded by Ciko in the 1940s

A note in a concert program of 14 September 1932 states: "'O you poor nightingale' (Bilbil o i mjeri bilbil) is a *popullore* song[13] which is distinguishable in our area for its melody that characterizes our people." The above sentence even in Albanian does not make very much sense, but what I want to stress is that the song was supposed to personify a local or a national example of the musical spirit of the Albanian people. The overall style is similar to the other Korçare urban songs which are characterized by solid formal structures. The text of the song was also included in the program. Two versions of this song are analyzed, in recordings by Antoniu and Ciko.

In Antoniu's version, the accompanist and piano arranger was Pjetër Dungu. The text of the same song in another program note (1933) varies slightly from Antoniu's version; this is because either the urban song or its text were in the process of settling into more struc-

tured versions. As has already been discussed in Chapter Two (*Love Songs*), urban folk songs are usually based on *bejtexhi* poems. Their influence dominated the urban song texts, although less so in the Korça area. This is why the strophic organization tends not to be used in the simpler rural verses. The song is in a *refrain form*, with a three-sectional musical structure. The first stanza is a four-line verse with a regular stereotyped rhyme AAAB; in the second stanza it is AAAA; the refrain is a four-line verse where the first and second lines have nine syllables, the third, four and the fourth, six. The song belongs to the *environmental, bird and flower* group, and its melodic structure is an excellent example of the combination of the A and D modes of diatonic SWB, first type. The joyful eight-bar piano introduction of version A displays the modal language of the song, starting from the subtonic tonality where the subtonic and the third degree receive melodic emphasis. The initial melodic formula of the instrumental prelude is in the subtonic tonality and almost the whole of this introduction, which is also an ornamented form of the refrain, develops in the same subtonic tonality. The last two bars of the refrain (or of the prelude) conclude with a characteristic type of diatonic cadential formula. This starts in the subtonic tonality or in a minor third above the tonic and finishes in the tonic, approaching the penultimate note by a leap in the vocal line and by a step in the instrumental line; then both lines conclude with a step up to the tonic. This cadential formula has already been introduced in an ornamented form, in the last two bars of the instrumental introduction.

What will be viewed here as the melodic contour of the vocal line is based on Antoniu's interpretation; there will follow a sort of mixed description, analysis and interpretation at the same time (not an ideal solution), showing the essence of his melodramatic approach. The first three bars of the vocal line, sung as a kind of *declamando* in the exclamation "*bilbil, o i mjeri bilbil*" (nightingale, you poor nightingale), are introduced by a calling figure in a brilliant upper register, from where a descending melodic direction takes place. The calling figure (bars 9–11), well emphasized and stressed by the dominant vowel *i*, appears again in the next, three-bar, motif of the vocal line (bars 12–14). At first, this motif descends from the top G (bar 9) in mode A (with E flat), but the next time (bars 12–14) it is in D mode. In my opinion, Dungu's

harmonization of these six bars (9–14) is not correct; the line containing the first motif (bars 9–11), because of the E flat, does not appeal melodically to a "major key" atmosphere (here it is harmonized with G Major or, G maj7 or, C Major chords) but rather to a "minor," while the line bearing the second motif (bars 12–14), because of its E natural, is the one which needs the harmonic contrast, i.e., a "major chord." To describe the atmosphere from the modal point of view, the D mode (with its major sixth from the tonic) should create a vivid contrast with the previous A mode (with a minor sixth from the tonic). In the first six "calling" bars (9–14), the individual ardently asks the nightingale for help, while in the last two bars (15–16), with an exclamation of grief in the vowel *a*, as if in lament, he is begging her for help. This majestic beginning of the vocal line, in 3/4 time, is repeated; immediately after it, a new rhythmic pulse launches towards a free flow of 7/8 meter (bar 29). The subtonic tonality now dominates in almost the whole of the middle and third sections of the song. The seventh degree which occurred at the very beginning of the song (as a subtonic in the piano prelude and carrying on until nearly the end of the song) is stressed again to reinforce the change between two tonalities (subtonic and tonic) and two modes, A and D, both of them based on the diatonic mode, first type. The third degree of the tonic tonality (B flat) and the initial of the subtonic tonality (F) or the seventh degree of the mode, are the key elements from which the cadential formula of the tonic tonality and the initial melodic formula of the subtonic tonality derive. The atmosphere of the song keeps its cheerful tone and, apart from the four cloudy bars before the third section, it continues to emphasize its cheerfulness by using the onomatopoeic words *ju–bu–bu*. The light and sparkling piano part, arranged and played by Dungu, every time it appears, as an introduction to the song or in interludes (bars 17–18, 26–27), suggests the wavering flight of the nightingale.

Ciko's interpretation is another example of an individual concept of the song, but it is also in a different modal structure. From the modal point of view, it is structured in both modes, A and D (the same as version 40A), and a new intervallic relationship occurs in the vocal line; this is the flattened supertonic (harmonized as Neapolitan Sixth, A flat, C flat, F flat). As far as the piano prelude is concerned, it should be said that this is arranged in a completely different style, closer to the type of piano accompaniment in common use in Western romanticism. The

accompanist in this song is the Italian Mario Ettore; he has probably influenced the interpretation not only by his Italianate manner of accompanying but also by his harmonic approach, which is far from the more traditional styles of Gjoka or Dungu. Ciko's interpretation is conceived from the operatic standpoint; he emphasizes the role of the voice as an important expressive device, but, while its volume gives the melody intensity and drama, the slow tempo to some extent obscures the structure of the song.

"The Stream of Our Village" (*Kroj i fshatit tonë*)

Korça, Example 41A, composed by K. Kono, words by L. Poradeci, recorded by Truja in the 1960s, Example 41B, recorded by Kraja in the early 1960s, and Example 41C, recorded by Tashko-Koço in 1942

In the categorization of modes of transmission in urban songs (see Chapter Two, *Transmission*), the *third* was described as the conscious and thoughtful version of the art composer. This song is a pure example of this group and, to my knowledge, is the first recorded urban lyric song with the rights assigned to K. Kono. The poem was written by Poradeci (see Chapter Three, *Poradeci and Other Lyricists of the 1930s*). As Çabej wrote in Graz, in February 1929, "Lasgush Poradeci is opening for us the gate of a new life through the new Albanian poetry, a 'frisson neuf,' as V. Hugo said of Baudelaire's poetry; there is born and is developing a new style in the field of Albanian song, which can be sought in vain among other Albanian poets, and also to no avail among foreign writers, because of the originality that distinguishes this young poet."[14]

The six-line stanza has an eleven-syllable verse-line in the scheme AABBCC. The text and vocal line based on Tashko-Koço's interpretation is the most popular (standard) version, used by the majority of singers. The song is a pure example of diatonic southwestern Balkan mode D. Its ambit is a ninth and the song belongs to the *environmental, ambience* group. The melodic activity of the strophe (bars 9–24), which is concentrated in the lower basic tetrachord, forms a solid intervallic structure with the strong involvement of the subtonic; the initial melodic formula starts in the subtonic degree (bar 9) and the same degree, at the end of the first musical phrase (bar 14 or 22), takes part in the making of the melodic cadential formula. The role of the major sixth

degree which distinguishes mode D from mode A (which has a minor sixth from the tonic), is clearly shown in the refrain of the song (bar 25). The tessitura of the voice which is focused mainly in the lower (basic) tetrachord, where the melodic activity is concentrated, is another feature which shows the configuration of mode D.

There are three interpretations of this song, shown as versions A, sung by Truja, B, by Kraja and C, by Tashko-Koço. Truja's delivery is characterized by a faithful reproduction of her notated song, which in itself seems to have lacked dynamic contrasts. However, her style of singing and the transmission of the contents of the poem rely heavily on the intensity of the voice and on clear diction. This attitude, connected with her powerful voice, comes in my view from her belief in the impact of human life and mood upon nature, in other words, the presence of men is the main force that beautifies their surroundings.

Kraja's interpretation is a thoughtful combination of a chamber music style with a touch of the traditionalist approach: the chamber music style can be perceived in the concise and crystal-clear miniature conception of the song, and also in the way in which the thoughts and feelings are conveyed through a descriptive and nature-loving text: "the stream of our village/ crystal-clear water/ springing from the mountain/ murmuring its way down." The signs of the traditionalist approach can be seen in Kraja's own style embellishments and *portamenti*; in the song in question, these are used with special awareness and adeptness, given that the south Albanian songs were a little outside her "sphere of influence." Particularly distinctive in Kraja's interpretation are her articulation of the notes and her involvement in the contents of the poem, emphasizing not only the exact meaning of every word but also the connotation of the whole poem. Tashko-Koço's interpretation is presented here as version C. Both the above versions, A and B, were accompanied by Gjoka, while this version was accompanied by an Italian small orchestra. Although the time signature in the orchestral parts might have been written as 7/8 (or 7/16), the rhythmic realization by the players was much closer to a binary meter, for example, 2/4 ♫ ♫ instead of 7/16 ♬♫ (when ♪=♪); in other words, the asymmetrical meter became symmetrical. However, apart from this "metric disturbance," the character of the song's prelude seems to be obtained by obeying the conductor's observations on the contrasting dynamic indications (this orchestral prelude is not transcribed). The

most impressive feature which comes with the interpretation of this version (C) is, in my view, the *tempo*; in the first phrase of the vocal line, it is the slow and caressing tempo that creates the character of the "murmuring" water and describes the peaceful atmosphere of the landscape; this is sung with a perfect *legato* producing long and tranquil phrasing all through the strophe. There is a gentle contrast in the refrain which "breaks" the sounds and the fragrance of the peaceful strophe in favor of a more "crowded" environment (with girls and brave men); and again, it is the singer who conveys the "needed" tempo which would best express, in a kind of *arioso* characterization, the rural atmosphere of the "girls from all around" with "their embroidered headscarves tied to one side" that the composer found in Poradeci's poem.

"What Are You Asking For, You Poor Old Man" (*O po ç'kërkon o i mjeri plak*)

Korça, Example 42, recorded by Kraja in the early 1960s

The author of this poem is not known but the text speaks for itself, in a subtle contrasting touch of sophisticated humor. "O What Are You Asking For, You Poor Old Man" (*O po ç'kërkon o i mjeri plak*) proves to be a figurative title, with the poet's spirit longing to be liberated from the "chains" of his passion. For more discussions on the meter of this song, see Chapter Four. The melodic structure of the song is of *hexatonic* type, which belongs to the same body as the south Albanian pentatonic modes, but "extended" by the filling up of one of the minor thirds. Notice in the first eight bars of the vocal line the way the "filling up" degree, the B tone, "escapes" from being a stable note, and later on in the song, this degree becomes even more "undetectable" and is only used as part of a scalar decoration (pentatonic plus). The ambit of the vocal melody is from the subtonic (a major second below the tonic) to a seventh above the tonic across a pentachord. Both melodic formulae, the subtonic and tonic, are clearly evident in the first vocal phrase of the song (bars 9–12); the incipient melodic formula is subtonic (bar 9), and towards the end of this phrase it gravitates to a tonic cadence. In the notated example, some explanation of the structuring of the cadential formula is also shown. It should be added that in the orchestral prelude of the song, a D sharp (bar 3) and G sharp (bar 8) are used as part of a half-cadence or cadential formula (a semitone interval between the sub-

dominant and dominant, and between subtonic and tonic), intervals which are completely outside the modal structure that the melody suggests.

In this study this south Albanian song is given in only one version, that sung by a north Albanian singer, Kraja. Her interpretation is conceived in, more or less, the same attitude as her southern colleagues with the northern songs, i.e., sticking to the art singing style rather than emphasizing local idioms and inflections (as she did with the Shkodrane songs). Thus, this version is conveyed in the style of romance, based on its strophic form, and at times on its spirit. The contrast between what is offered to the old man ("O what are you asking for, you poor old man!/ Do you want me to give you some bread?") and what he really wishes ("The Lady I wanted, the Lady"), are conveyed in Kraja's persuasive and aesthetic way; the "offering" phrase (bars 9–16) which involves the first two verse-lines, is delivered in a more steady but supplicating manner, as if asking or feeling mercy for the poor old man.

Through a sudden change of tempo (*subito piu mosso*), the next musical phrase (bars 17 onwards) exposes a kind of excitement which seems to suggest the particular wishes of the old man; this agitation reaches its climax, supported by a fermata (bar 26), then, in a traditional descent based on a series of slides (which are set to one syllable, see bar 28), there is a hint of dissatisfaction from the old man. However, in the third stanza, Kraja's brighter colors no longer present the "dissatisfaction" found in the previous two stanzas; this time, the old man's dream was fulfilled, as shown by the following verses: "Yes, it's the Lady that I want/ Now you have made me happy."

"O That Dark Eye" (*As aman o syr'i zi-e*)

Korça/Janina, Example 43A,composed by Muço (?), recorded by Antoniu in 1942, Example 43B, recorded by Ciko in the 1940s, and Example 43C, recorded by Kristo Koço in 1942

This is popularly known as a *Korçare* song (from the town of Korça), but my assumption is that it originated in Ali Pasha's seraglio in Janina, and was composed probably by Muço, his court musician. The third verse mentions the plural "*pashallarë*" (pashas), which, apart from being used as a general term for eminent people, may also be assumed to

be praising the celebrated ruler. Muço is known for his inspired songs, but very few of them are credited to him, while others are anonymous. The song has an iterative strophe, i.e., one in which two or three words change, while all others remain the same; I have underlined the words which change (see *Song Texts*). The strophe which sets the pattern is the first, and it is an eight-syllable one. The first word of the title, *aman* (in Turkish: for goodness sake!), is the emphatic expression which is so often used at the beginning of Albanian urban lyric songs. In this song, the *aman* is used purely for the sake of expression, without any emphatic value.

There are three different interpretations of this song; all are recorded by male voices, two by tenors and one by a baritone. Version A, sung by the tenor Kristaq Antoniu, was recorded in 1940; version B by the baritone Mihal Ciko probably during the Second World War and version C by the baritone Kristo Koço in 1942. This type of Korçare urban lyric song is clearly distinguishable not only from those of Shkodra and Elbasan, but even from other local "folk" counterparts, for its quality as a "lobby" or a "drawing-room" song. It exhibits a diatonic melodic structure in mode C (see Chapter Five, *Classification of Diatonic SWBM*, second type) which makes it roughly sound like a Western C major scale (it is also comparable to the Fourth Plagal of Byzantine music). One of the main characteristics of this song, apart from the third degree (being in a position of a major third from the tonic) and the subtonic degree (being only half a tone below the upper tonic), is the role of the sixth degree. This not only holds an important emphasis in the melody but also, by being flattened half a tone and supported by its lower neighbor (the dominant) in the last section of the vocal line (see bar 26), it greatly enriches the melodic palette. The ambit of the song is a ninth (a combination of a pentachord and a tetrachord in conjunct position, plus a supertonic above the upper tonic). The third degree, not only theoretically, but practically in this song, takes a prominent role by becoming an essential tone of the C mode.

Version A of this song, recorded by Antoniu, is an excellent interpretation in many ways. A burst of exultation (there are several second octave E flats and an F natural) is introduced in the opening line of a four-bar motif: "*As aman o syr'i zi-e*" (O that dark eye). Antoniu makes his voice sound like a passionate lover who is completely enchanted by the beauty of the girl's eyes. In the "admitting" line "you have hooked

me badly" (bars 17–20), the tenor's voice clearly expresses his sorrow at that moment, but, after a repeat of the opening phrase (bar 9), the intensity is regained and Antoniu's figurative style of interpretation reaches its goal—the arousal of his listeners' emotions by a perceptible image of the music that he tries to recreate. His use of idiomatic expressive devices, such as the descending *portamenti* (typical of the southern songs; see bars 11, 13 and, particularly, 19) and his intuitive nuances on some seemingly insignificant words, such as *moj* (bar 26, where for the first time the lower sixth interval is introduced), show his achievements in the art of urban song interpretation.

Ciko's interpretation, version B, is a clear example of his own individual and creative style of singing. His operatic approach is that of a singer with a strong emphasis on dramatic expression, as if telling the story in such a way that the listeners are compelled to absorb it. The voice line exposes richness of tone and breadth of declamation, "suggesting" the sumptuousness of the charm of the eyes, whose colors are, of course, dark! What Antoniu tried to bring about by the utilization of dynamics and nuances, Ciko's melodramatic interpretation achieved by operatic-style *rubati* and accents. In spite of the frequent changes of tempo, the intensity of the voice and the clear diction are carefully observed. If the whole song as sung by Antoniu (version A) was built in 7/8 metric structure, version B, sung by Ciko, has an opening instrumental prelude in 3/4 meter, with the rest of the song in 7/8 meter. In version C, sung by Kristo Koço, the whole song is displayed in 3/4 meter. This does not represent an essential difference between these three interpretations; however, it shows that when the songs were first notated (after the former tradition of oral transmission from one generation to the next), the composer–arrangers (or sometimes the art singers) perceived them very much from their individual points of view. Such is the case with version C, sung by K. Koço. However, the 3/4 meter suggests a coincidence with the 3/8 meter of the song "O You Lovely Flower" (*As aman moj lule),* Example 39B/1, the standard version; in the latter interpretation, the second beat (particularly as a middle syllable of the bar) was stressed. In version C, the second beat of a 3/4 time signature is also accentuated (e.g., on the longer upbeat, bar 13), in a different but effective way, as if assuming it to be the most prominent beat in the bar. The start of the vocal line of version C displays another individual style of interpretation; the singer seems to be concerned

more about forming a well-shaped expressive tone than about emphasizing or articulating the words. The whole song, but particularly the first imposing vocal phrase (bars 13–20), is conceived in that style of the romance *genre* where long *cantabile* lines are bound to be adapted to the nature of the tone, in this case warm and profound, of the singer's voice. Bars 21 to 27 of the voice line explore new shadings which, based on some local coloring (notice Koço's impetuous *crescendo* which leads to bar 23), form an impulsive musical phrase with the following words "where do you come from and where are you heading" as its inner core. The last phrase of the song (bars 28–35), unlike the two previous interpretations, is conveyed in a light 3/4 dance-like manner, gradually slowing down to a conclusion, in a traditional cadential form. It should be stressed that these three interpretations not only clearly convey the singers' own individuality (based on their own personal experiences), but also contain different pictures and representations (to the same words and melody), and different metrical structures, which in their own way carry different but equally sincere messages to the audience.

"The North Wind" (*Fryn veriu*)

Korça, Example 44A, composed by Dh. Kovaçi, recorded by Tashko-Koço in 1937, and Example 44B, a notated version by Manojlovič (Manoylovich) in 1933

This song was composed by Dhimitër Kovaçi, an active member of the Albanian community in Bucharest, while the words were written by Poradeci. I do not have the original notation of the song; the version which I possess was harmonized by Manojlovič, a Slav clergyman who showed a particular interest in arranging Albanian folk and urban songs (see Chapter Three). His arrangement for a four-part choir published in Belgrade in 1933 (Example 44B) is a professional elaboration from the point of view of distribution of voices, the use of polyphonic lines and the depiction of the cold atmosphere of the north wind. The orchestral accompaniment made by an Italian orchestrator (probably Rampi) and used in Tashko-Koço's version of this song, was obviously influenced by the mood and harmony of Manojlovič's choral arrangement.[15] Kovaçi's song "The North Wind" (*Fryn veriu*), based on Poradeci's poem, takes its title from the first line of the well-known "Ballad on a folk theme." The song's version of the poem is in distichs with eight-

syllable lines and comprises only the first two stanzas of the above-mentioned six-stanza poem. The scheme of the verse rhyme varies, while the meter remains the same. The composer's evocation of "The North Wind" (*Fryn veriu*) recalls the atmosphere of the southern Albanian songs, while its modal structure shows striking similarities to some of the urban songs from Berat and even from Shkodra, such as Examples 33 and 3. They have in common the use of the vocal non-diatonic tetrachord below the tonic (see Chapter Five, *Non-diatonic Tetrachord Below the Tonic, Third Type*). In spite of the given version (the orchestration was based on Manojlovič's choral version, see Example 44B), with the occasional raised sixth degree, F sharp (see bar 30) in both orchestral and vocal parts, the innate modal structure of the song is built with a non-diatonic tetrachord below the tonic.

In Manojlovič's harmonization for mixed choir (Example 44B), the raised sixth degree (F sharp, see Example 44B, bars 35 and 41) together with its upper neighbor (G sharp) form an upward melodic minor scale which does not correspond to the genuine non-diatonic tetrachord of the song, which is involved only below the tonic. His harmonization (with the raised sixth and seventh degrees) either lacks understanding of the specific regional modal harmony or intentionally follows certain principles; for instance, when going up, the sixth and seventh degrees are raised and when going down the same degrees are flattened, as in Western melodic minor. Thus, from the intervallic point of view (modal structure), this song can be classified as in both SWBM (non-diatonic tetrachord below the tonic, third type), and "*makam* Bûselik." But, seen from a wider local and idiomatic angle, such as the role of the diatonic subtonic degree in the higher tetrachord, or the tendencies of the *portamenti*, it clearly inclines towards the SWBM and, in particular, to specific south Albanian idioms. The vocal ambit of the song, comprising an octave above the tonic which is built on a vividly diatonic mode, and a fifth below the tonic, which is clearly structured in a non-diatonic tetrachord in a disjunct position, makes the song sound like a vocal concert-piece of arioso scope. The district of Korça, where the song comes from, is a cold area of south Albania, and the "bare mountain," close by, is one of the fundamental features which symbolize that ambience. It can be felt from the orchestral prelude, and later in the vocal part, that the north wind has created a frozen atmosphere from beginning to end. The *descending portamenti* which occur mostly in the mi-

nor thirds (as with the same intervals in the pentatonic modes) are used by the soprano as a form of expressive device, as if to depict melting icicles rather than inflammatory emotions. The orchestration of the song, set in a polyphonic style, gives the impression of slow-moving things in the cold, while the vocal line, especially when the intervals of thirds are used as pentatonic slides (bars 15–16 and 25–26), emphasizes an even stronger feeling of inertia: "keep (up) strong girl, we have to resist/ like the mountain resists the snow." There is a sudden change of dynamics and shading on the added meaningless words "*hajde dhe ho*" (from bar 56 to the end) where the *f* not only lightens up the atmosphere, but also by means of an *accelerando* towards the end, making the song sound bright and healthy, as if escaping from the grip of the cold wind.

"May You Flowers Blossom" (*Çelni ju moj lule*)

Korça/ Janina, Example 45A, recorded by Antoniu in 1942, and Example 45B, recorded by Tashko-Koço in 1937

Several songs associated with Korça or Berat, including "May You Flowers Blossom" and "O You Lovely Flowering Rose" (*As aman-o trëndafili çelës*), Example 33, are thought to have originated at Ali Pasha's *paşalık*, in Janina, or to have been written by Muço, from Berat (or Leskovik?), who was the chief musician of that *paşalık*.[16] "May You Flowers Blossom" has a four-line stanza with eight-syllable lines. The rhyme scheme in the first stanza is ABBC, and in the second and third, ABAC. This song was classified as belonging to the first type of non-diatonic SWBM because of characteristics compatible with the mode. These include the disjunct tetrachords above the tonic, separated by a whole tone, namely; (*a*) the basic or lower tetrachord which is non-diatonic, and (*b*) the upper tetrachord which is diatonic. It was also mentioned that the lower tetrachord was more stable, but this is not the case with this song; in the first section, the third degree (the C sharp, bar 1), which as part of a non-diatonic entity should have been the upper neighbor of the augmented second interval, is altered to a C natural (bars 5–6), i.e., it is flattened by half a tone. Meanwhile, the upper tetrachord, which in the vocal part consists of three notes instead of four, with the interval of a *whole tone* between the assumed upper tonic and subtonic, is purely diatonic (see bars 16–18).

The type of scale formed by the interval of an augmented second between the second and third degrees of the basic tetrachord above the tonic together with the diatonic intervals in the upper tetrachord also resembles the "Hümayn *makam*." The third degree (C sharp), which is a major third from the tonic and the adjacent interval to the fourth degree, plays an important role in switching the whole song from a non-diatonic to a diatonic mood. It should also be stressed that the subtonic tonality plays an extremely important role in the song; the whole melodic activity develops in the subtonic tonality, which subsequently resolves in the tonic tonality through the use of a non-diatonic formula found only in the last two bars (20 and 21). A third tetrachord area, placed in a disjunct position below the tonic, shows another intervallic relationship where the note F is sharped, which unlike the upper tetrachord does not sound to be its "natural status."

Both interpretations are presented with the same notation, as they bear almost the same vocal line, with the words and syllables placed (with slight differences) under the same notes. The accompaniment, in Antoniu's version played on the piano and in Tashko-Koço's version by an orchestra, differs not only in its sound, but even more importantly, in its mood and attitude. In both cases the accompanists justify their roles by treating the accompaniment in such a way as to unify both parts. The singers do not hesitate to project their intentions and phrasings (either in their own choice of *tempi* or in the pattern and conception of the song) as they feel free and sure of their accompanists' support.

The piano prelude of Antoniu's version, played by Dungu, is modeled on the second section of the vocal melody; the interpretation of the instrumental sections (in the prelude and interlude) displays a cheerful, energetic and extremely free-moving articulation, supported by an agogic style which characterizes Dungu's approach, based on the traditional patterns of the urban songs. Dungu's modal setting of the *përcjellësja* and other decorative lines of the accompaniment shows clearly the proficiency of an accompanist who knows exactly what needs to be done to bring out the singer's sentiments. Supported by this stimulating accompaniment, Antoniu makes his voice initially sound like the "budding flowers," which gradually blossom, as does his audience, through the moderate pace of the tempo. This sort of architecture of "sound and content" is characteristic of his *declamatory* style, which conveys a

melodramatic image to the song. In the climactic "O you that beautify the world" (bars 16–21), the beauty of Antoniu's voice can be heard *fortissimo*.

The "blossoming of flowers," in Tashko-Koço's version, is initially set at a more comfortable pace, with the emphasis more on the mood than on *tempo*. The orchestral introduction, made up from the first section of the vocal line, expresses a more nostalgic kind of sentiment in the melodic line, under a relatively rich harmonic texture; it prepares the audience for something calm and easy, not for excitement or drama. As the voice line starts, it preserves the same mood by bringing forth the beauty and simplicity of the music. There is also a charming contrast, from *mf* to *p*, which is sung almost in a whisper, when the repeat of the first phrase occurs; this, even more, emphasizes the peaceful mood of this phrase.

The singer's characterization throughout the song seems to be dominated by the mood of "unhappy love" rather than by the "blossoming flowers": "Poor me, I am weeping sad tears/ Since you do not like me, Sir." In the next phrase (bar 11 onwards), the soprano keeps changing from a nostalgic and sustained phrasing to more impatient "sobbing" outbursts. The *tempo* is inevitably tightened and the "troubled" waves of the voice lines, which alternate with orchestral melodic lines, gain in intensity until they reach the moment of climax in bars 16–17; in the third line of the second stanza especially, "poor me, I am weeping sad tears," they express a type of "whimper" which is so exquisitely evoked both in the vocal phrases and in the imitative lines of the orchestral part.

"The Spring Is Saying" (*Thotë pranvera*)

Korça, Example 50, recorded by Truja in the 1960s

This is a song from the Korça area and whose folk origin can be clearly perceived from a number of different elements: the mode, range, words, and character. The vocal melody ranges from the tonic to a fifth above across a pentachord (the sixth and octave are not usually sung). It is based on a former pentatonic mode in the southwestern Balkan music, type B (see *Modes*, Example A), and as a hexatonic (diatonic) mode it is formed from the filling up of the minor third (C sharp–E or the transposed E–G). However, the fourth degree, the D, plays an important role

and is not just part of a fast-moving decoration, as is the case with the second degree in Examples 39B/1 and 42. In this poem, which has an accentual-syllabic stress system and derives from folk poetry, the rhythmic accents of the poetry and the tonic accents of the sentence correspond, thanks to an unnatural prolongation of the *e* (making *lulé* or *lule-e* instead of *lúle*): *Tarnana, ternene (é)/ Erdh pranvera plot lulé* (Tarnana, ternene/ The spring is coming with lots of flowers). The word *lulé* (flower), in order to make it correspond with the meaningless word *ternené*, is sung with an accent on the last *é*. In its natural form, the accent in the word *lule* would have fallen on the first syllable, *lúle*. The piano accompaniment (played by Gjoka) with which the introduction to the song starts, exposes the song's major key, lavishly decorated with grace notes and an agogic rhythmic pattern, evoking a real feeling of the happiness that the spring may bring. Truja's voice and interpretation even more emphasize that exaltation (see the text); her expression of delight is imbued with much gratitude and sincerity, thanks to her clear and open vowels (very characteristic of the southern dialect and idiomatic speech) and direct transmission of the voice, with a sort of naiveté, avoiding any changing nuances, colors and intervallic inflections.

Notes

[1]Signell, personal communication, November 1997.

[2]"May God Save Your Beauty" (*Marshalla bukuris s'ate*), Example 1, is probably the only song which is supposed to have been notated by the author's own hand. There exists an old notated version of this song (which I have not been able to consult), sent and dedicated to Marie Kraja by Zef Kurti (the nephew of Palokë Kurti), which is assumed to be the original copy.

[3]In Sokoli's *Folklori Muzikor Shqiptar*, 232, a non-diatonic variant of this song is given.

[4]In the *taksim* written by Kurti in the 1880s–1890s (see Chapter Four, *Musical Formal Structure*, Example K), a Hicaz-type variant of Middle Eastern modes ("*makam* Hümayun") is employed in the middle section (lines eight and nine), and 7/8 meter is used all the way through the *taksim*.

[5]S. Dedei; A. Balliçi, *Isuf Myzyri*, Elbasan, Onufri, 1996, 120.

[6]Tajar Zavalani, "Impressions of the Concert Paluca–Aleksi," *Donika*, No. 1, Tirana, 1939.

[7]*qemane* (violin) in dialect form is often transformed into *qemale*.

[8]Ales (Zamputi, Injac.), "The Nightingale of Shkodra," *Leka* periodical, No. 2 (1939): 47.

[9]This information was given to me by Albert Paparisto.

[10]In my opinion, although I based the notation on these generally accepted versions, the tonic of the song should have been what is considered here as a second degree (A).

[11]"Zare, the Flower" (Zare *trandafile*) is thought to have its origin in Kosova.

[12]"At the beginning of the nineteenth century the archbishop of Durrës, the Greek Crysanthus of Madytos, put to use a new and very important reform of Byzantine notation. The role of this author is important, because, it is understood, living in our country in that period, he became the center of a quite developed musical ecclesiastical movement. This activity embraced central Albania with its center, Elbasan, where the archbishop's diocese was established. Tradition has it that in Elbasan there were church chants, particularly Easter songs, which continued to be sung down to the end of the Second World War." *The History of Albanian Music*, The Scholarly Book Publishing House, 1983, 11.

[13]A term used for the traditional urban songs, which is still generally current.

[14]E. Çabej, "On the poetry of Lasgush Poradeci," *Studime Gjuhësore*, (Linguistic Studies), Prishtinë, Rilindja, vol. 5, 1975, 88.

[15]Kosta P. Manojlovič (Manoylovich), *Fryn Veriu*, *Hajde dhe Ho* (Sever Duva–The North Wind), Beograd, 1933.

[16]According to the book *The Desires of the Heart*, compiled and published by Spiridon Ilo in Boston, Mass., in 1918, p. 67, the original title of the poem was "To Ali Pasha" and was signed as *Këng e Muços* (Muço's song).

Conclusion

As this book focuses mainly on the 1930s, the period when the Albanian urban lyric song was born, there is no scope for covering the many developments of more recent years, or the considerable progress which has been made in this field. However, as Arbatsky stressed, "Albanian traditional music survives on its own" (see the full text in the *Introduction*), and the chronic political, social and geographical isolation from which Albania has suffered during its recent history has not particularly affected the development of the urban song. There have, of course, been attempts, influenced by postwar ideologies, to make radical changes to the texts, or to "rescue" the songs from stagnation, but these endeavors have not always been successful.

Not only did the Albanian urban song (AUS), seen as a wholesome and necessary diversion for the urban people, continue to be performed throughout Albania after the 1930s, but the Albanian urban lyric song (AULS), which was first introduced in the 1930s, also went on developing in the post-Second World War period on a professional level, and new arrangements continued to appear. Among the most devoted composer–arrangers was Tonin Harapi (1928–1992), who arranged numerous urban lyric songs from different regions of Albania, accompanied by piano and orchestra; he also composed instrumental, choral and orchestral suites based on complete songs.

Enormous devotion in the arrangement of the AULS was shown by Gjon Simoni (1936–1999). His accompaniments, on the piano, with an orchestra, or with a wind band, were presented to Albanian audiences as refined models of urban song music. Before the late 1970s, when Simoni started this work, the orchestral accompaniments to the AULS had not reached a complexity of harmonic expression and melodic elaboration comparable to the complexity of native modalities. It is true that Kostandin Trako[1] and Çesk Zadeja (1927–1997), in the period after the Second World War, also produced original and skillful accompaniments to the AULS, in particular some exquisite choral versions, but Simoni started a sort of "epoch" with his own style of arrangement.

There are, of course, other names worthy of mention (apart from those active in the 1930s) who made noteworthy contributions to the elaboration of the accompaniments to the AULS, such as Paulin Pali,

Prenk Jakova, Eftim Dheri, Simon Gjoni, Tish Daija, Koço Uçi and Albert Paparisto. There are also many other composers who have quoted fragments, themes, motifs and harmonies from the urban songs in their own art music. Several of the instrumental accompaniments to traditional urban songs, and particularly the skillfully elaborated instrumental or orchestral preludes to the AULS, have been masterfully recreated and transformed, while preserving the vocal line of the original song, and many of the composer–arrangers have written their own *përcjellësja* for these songs.

Among the interpreters of the AUS and AULS in the period after the Second World War, the singers Luçie Miloti, Zihni Berati and Ibrahim Tukiqi, who developed their careers between the late 1940s and 1970s, take a special place. They represent another trend, in which the distinction between the two different interpretations (amateur and art singing) is narrowed; Miloti, an amateur singer, tended towards an art singing interpretation, while Berati and Tukiqi, art singers, tended towards a more natural and unaffected interpretation (following neither the chamber, arioso nor melodramatic approaches).

There were, are, and undoubtedly will continue to be both types of performer, the traditional or amateur singers of AUS, and the art singers of AULS; the traditional and amateur singers interpret the urban songs according to their familiar or local musical legacies, but their devotion, intelligence, knowledge and even education also contribute. Some of them prefer to accentuate a sort of Middle Eastern flavor,[2] others may rely on the local idioms, while the third group of interpreters, perhaps the most creative, prefer to base their performances not only on their intuition, but also on the most refined tradition of singing.

Among the lyric singers of the post-war period, who not only showed an enormous love for the urban songs, but also dedicated a great deal of effort to recreating them, was the tenor Gaqo Çako (b. 1937). He selected several of the urban songs which best suited his voice and, in a close collaboration with Simoni, shaped them into more elaborate formal structures, romance or ballad type, preserving the original vocal line, and characterized them vocally in a fully operatic style. There is a considerable number of recordings made by Çako which represent urban songs of different regions of Albania; among those, the Korçare urban songs occupy a prominent place. Since the first notated book of urban songs *Lyra Shqiptare* (Albanian Lyre), pub-

lished in 1940, several other selections have been published from time to time, in Albania and abroad. A fairly recent one is by Gjergj Kaçinari, *Margaritarët e këngëve të vjetra popullore* (The Treasures of the Old Popular [Urban] Songs).[3] Looking through the songs in this book, I was extremely interested to find that its "105 lyric songs of the urban tradition,"[4] most of which are discussed in the current book, had so obviously adapted to the regional idioms of Kosova and Dibra (Macedonia), in spite of representing several distinct types of urban lyric song, the Shkodrane, Elbasanase, Korçare, etc. This shows, in my opinion, that if it is the genuine desire of the people, the urban song can transcend its local origins and be reborn in a different environment, thereby becoming a national asset, or can even go beyond Albanian territory and be appreciated elsewhere.

Before concluding this account of the Albanian Urban Lyric Song, I should mention that more information came to light between the completion of my doctoral thesis in 1998 and the publication of this book.

First, a manuscript in Palokë Kurti's hand has recently been rediscovered, with the Turkish titles of songs transliterated into Roman script, above the notation. This manuscript seems at a glance to reveal the sources of several of the Shkodrane songs. Further research into this is vital, to establish whether there really is a direct link between the Ottoman-Turkish and the Albanian *makam-s*.

Second, it seems that the recordings of traditional songs made in 1910 have been found. These will almost certainly be made public and will be of enormous value, since they are close to the period when the songs were composed. Finally, there is an exciting find—a recorded interview with the Albanian cantor, Taqi Deljana, of the Castle Church in Elbasan. In it he discusses the Eight Byzantine Tones (Echoi) and gives sung illustrations. Cantor Deljana was 91 years old when this review was recorded on 26 June 1977.[5] His Byzantine style of singing was remarkably like that of the urban singers from Elbasan, such as Isuf Myzyri, a Bektashi[6] who wrote *bejtexhi* verses and well-known songs. In his interview Cantor Deljana confirms that some of the liturgical tunes were very similar to the songs "outside the castle."[7] I hope in future research to be able to demonstrate whether the influence came from the Church or from the urban song.

It is unfortunate that pressure of work has so far made it impossible to examine this material in depth. Albanian music is a huge subject

which cannot be encompassed in one book. New interpretations of ancient songs are constantly appearing and, most importantly, the controversy over the *makam* has still to be settled. I intend to present the results of my new research in a future paper.

Notes

[1]Kostandin Trako (1919–1992) was one of the composers who dedicated himself to arranging, elaborating and composing urban lyric songs. His contribution, however, belongs to the period after 1942, the year when he returned from Romania after graduating from the conservatoire. Consequently, Trako's real intensive work is of a later period and is not included as a part of this study.

[2]Such an interpretation occurs in some Elbasanase songs, in which the Middle Eastern tendency of interpretation does not entirely justify the mode, which is less identifiable as Middle Eastern.

[3]Gjergj Kaçinari, *Margaritarët e këngëve të vjetra popullore* (The Treasures of the Old Popular [Urban] Songs), Prishtina, Grafoprint, 1995.

[4]Gjergj Kaçinari, *Margaritarët e këngëve të vjetra popullore*, 5.

[5]Deljana was interviewed in half-official circumstances, since religion was strictly banned in Albania, particularly during the 1970s, and an interview on a religious subject would have been a clear breach of Communist laws.

[6]A *Bektashi* culture, involving poetry and music, was developed in Elbasan.

[7]He meant where the Muslim population lived, since the Christian quarter (area) was within the castle.

Song Texts

(analyzed in Chapter Six)

"May God Save Your Beauty" (*Marshalla bukuris s'ate*), Ex. 1

i

May God save your beauty	*Marshalla bukuris s'ate*
A heavy charm has fallen on your face	*Hijerand të paska ra, nuri*
Your forehead is reflecting rays of light	*Balli yt rreze po të bante*
Making it shine continuously, Yar	*Tuej të shndritun pa ja (n)da, Jar*
Refr.	
I have pointed you out with my finger	*Un'o me gisht moj, të kam damun*
Like the star that rises at dawn	*Porsi hyll qi del n'sabah*
I am happy to tell you with my eyes	*Me sy knaqem tuj të thamun*
(I stare at you weeping)	(*Rri e t'shikjoj me sy tuj kjamun*)
To tell you, may God save your beauty.	*Tuj të than moj, marshalla, nuri.*

"Put Your Hand on Mine" (*Ma ven dorën përmbi dorë*), Exx. 2B and 2A

(Ex. 2B)

i

Put your hand on mine,	*O ma ven dorën (hajde) përmbi dorë, oh aman, amane*
The mountains are filled with snow,	*Oh na janë mbush' malet me borë*
The lover is full of joy,	*O ashiku ka sevda e haj, haj, haj*
And weeps like a poor man.	*Kjan me lot si fukaraj*
Refr.	
I went, went to the mountains,	*Ika, ika, mora malet*
With the fellow that will care for me,	*Bashk me lalën, lala ti kjan hallet*
I went, went to the fields,	*Ika, ika, mora fushat*
With the fellow who will kiss my neck.	*Bashkë me lalën, lala t'i puth gushat*

(Ex. 2A)

i

Put your hand on mine	*Oh ma ven dorën (hajde) përmbi dorë, amane amane*
It's like the nightingale	*Oh si bylbyli qi kndon mbi borë*
That sings so beautifully	*Hajde se kam sevda, haj haj, hej*
The lover is full of joy	*Me ty jetën ta shkojm bashk.*
Let's live together forever.	
Refr.	
I went, took the road	*Ika, ika, morra rrugën*
I looked in the fields for the girl	*Kërkon vashën për m'e gjetun fushës*
I went, I found her in the fields	*Ika, ika dhe e gjeta fushës*
The mountain breeze caressed her neck.	*Era e malit seç ta puthte gushën.*

"That Was My Destiny" (*Për mue paska ken kismet*), Ex. 3

That was my destiny	*Për mue paska kenun kismet*
You should be someone else's	*Me ken' ti e tjera kuj*
Because I love you, somehow please	*Mbasi të du(e), m'ban derman-e*
Yar, feel the same way, etc.	*Jar, dhe ti më duej, etj.*

"I Am Your Lover" (*Dashtnuer t'u bana*), Exx. 4A and 4B

i

I am your lover	*Dashtnuer t'u bana*
O you flower	*Un' ty, moj lule*
The rays, like the moon's	*Rrezet si hana*
You brought to my heart	*N'zemër m'i prune*

ii

From a distance you looked at me	*Prej s'larg m'shikjove*
Like the sun's beam	*Si rrezja e diellit*
When you came near	*Kur m'u afrove*
Like heaven's angel, etc.	*Si enjëll qiellit, etj.*

"Through That Orchard" (*Oh n'at' fush' t'mejdanit*), Exx. 5A, 5B, 5C, 5D and 5E

i

Through that orchard	*Oh n'at' fush' t'mejdanit*
(in that walking field)	
People come and go	*Ven e vin (shkon e vjen) dyrnjaja*
Turn your head towards the window	*Sille kry(e)t prej xhamit*
The poor lad is really burning [from love]	*Digjet fukaraja*

ii

O girl with the body like a cypress	*Ti mori shtat selvije*
Open your heart	*Çilmi ato qitape*
Speak out Nurije	*Fol me goj' Nurije*
You have many good things to tell	*Se ke shum sevape*

iii

Listen to what your mother is saying	*O ç'ka po t'thot' jot'amë*
Day after day	*Dit' edhe për ditë*
Put the ballfez (headscarf) to one side	*Ven ballfez menjanë*
If you want to find a lover, etc.	*N'daç me zan' (j)ashikë, etj.*

"In Praise of Your Charming Beauty" (*Kenke nur'i bukurisë*), Ex. 6

i

Praise your charming beauty	*Kenke nur'i bukurisë*
Your house so amiable	*Shpin m'a kishe n'at sejran*
I will beg my next door neighbor	*Oh, do ti lutem(ë) vajz's t'kojshisë*
To cut that branch off the mulberry tree	*Le t'na presin pak nj'at mand, aman!*

ii

With eyes as well as with eyebrows	*Si me sy, ashtu m'vetlla*
One another we resemble	*Shoqi shojt i kemi gja*
Oh! when I think it's been a year	*Oh!, kur mendoj se mbushet vjeta*
And I can't hold back the tears, etc.	*Plasa i mjeri tuj kja, aman, etj.*

ii

Surrounded by walls	*Rreth e rreth me avlli*
Like the partridge in her cage	*Si fëllanxa në kafaz*
Oh! how beautiful your upright figure	*Oh! as aman o shtat selvi*
Come to the window because I can't wait	*Dil në xham se po pëlcas, aman!*

"You Are Tiny and Beautiful Like a Gold Coin" (*Moj e vogël si florini*), Exx. 7A, 7B and 7C

i

You are tiny and beautiful like a gold coin	*Oh, moj e vogël si florini, aman amane-e-ie!*
The moon and sun shine on you, my sweetheart, etc.	*Oh, mbi ty shndrisin han'e dilli Nj'ashtu moj zylyfe*
You are lovelier than your friends	*Për mbi shoqet' tua, more shpirt,*
A treasure more than jewels!	*Oh, për mbi hazna t'xhevahirit, amane-e-ie!*

"Cursed Be This Love" (*Kjo dashtnia kjoft mallkue*), Exx. 8A and 8B

i

Cursed be this love	*Kjo dashtnija kjoft mallkue*
Which gives me no break	*Qi s'më len aspak m'u ndalë*
For you, my flower	*Ty, moj lule, pa t'i shkrue*
I had to write two or three words.	*S'paku dy-tri fjalë.*
Oh! my longing for you	*Oh! mall'i yt s'më len*
leaves me no peace	*derman, aman!*
If only I had wings	*T'kijshem krah(ë) un' i mjeri*
I would fall close to you	*T'bijshem n' prehën tand, etj.*
(I could fall in your lap) etc.	

"Little Halit" (*Haliti i vogël*), Ex. 9

i

As the first gun went bang!	*Para pushk' që bani bam-ë*
Halit's mother approached the window	*Nana Halitit'o dul në xham-ë*
Approached the window by the sofa	*Dul në xham-e në divan-ë*
They said that Halit was killed last night	*Than' se vran' Halitin mbram-ë*
Cry, you mother, cry.	*Qaj, moj nanë qaj.*

ii

When little Halit was killed	*Kur u vra Haliti i vogël*
The herald went up to Shkodër	*Vojt haberi der' në Shkodër*
Up to Shkodër, to Tiranë	*Der në Shkodër në Tiran'*

The poor mother is crying	*Se ç'po qan e zeza nan'*
Cry, you mother, cry.	*Qaj, moj nanë qaj.*
iii	
When Halit Gerçari was killed	*Kur u vra Halit Gerçari*
Help, yelled the whole bazaar	*Medet bani tan pazari*
I swear, I did not mean to kill him	*Besa bes s'e vrava vetë*
It just slipped, my revolver	*Po m'shpëtoj koburr'e shkretë*
Cry, you mother, cry.	*Qaj moj nanë qaj.*

"You, At the Plum-Tree, I, At the Plum-Tree" (*Ti në kumbull, un' në kumbull*), Ex. 22

i	
You, at the plum–tree, I, at the plum–tree	*Ti në kumbull (lale), un' në kumbull*
The jacket with one button	*Xhamadanin (lale) me nji sumbull*
ii	
Come, come, come on	*Haj, haj, hajde pra*
I want you passionately	*Të ka lala (baca) për sevda*
iii	
This passion, the distressed passion	*Kjo sevdaja, sevdaja e shkret'*
I put you like an apple in my pocket	*Të shtin lala (ty t'ka baca) moll' në xhep*
Aman, aman, aman, amane, etc.	*Aman, aman, aman, amane, etj.*

"The Small Apple" (*Molla e vogël*), Ex. 23

i	
The carnation on the hill	*Karajfil në kodër*
The rose on the hill	*Drandofil në kodër*
The good girl in Shkodër	*Vajza e mir' në Shkodër*
o small apple	*molla e vogël-(o)*
ii	
The carnation in the garden	*Karajfil në bahçe*
The rose in the garden	*Drandofil në bahçe*
You pleased my heart	*Zemrën ma kënaqe*
o small apple, etc.	*molla e vogël-(o), etj.*

"I Have Been in Love with You" (*Un'o ty moj të kam dasht*), Ex. 24A

i	
I have loved you for so long	*Un o ty moj të kam dasht(ë), ije*
Since childhood	*Prej së vogli (dh)e fëmi*
Don't you feel sorry	*Si s'të vjen keq(ë), ije*
To have left me	*O me më lan(ë), ije*
To have gone with someone else.	*E të marrish, hajde, tjetër njeri.*
ii	
My eyes can no longer see you	*Syt'e mij moj s'po t'shikjojnë, ije*
From weeping and sobbing like a stream	*Qajn'e rrjedhin si burim*

O heart	*O moj zemër, ije*
How can you be so patient	*E shum duroke, ije*
My soul is really burning, etc.	*E digju, digju, hajde bre shpirti im, etj.*

"Looking from the Window" (*Dola n'penxhere*), Ex. 25A

i

Looking from the window	*Dola n'penxhere*
Peeling an apple	*Qërova mollën(ë)*
I drop my knife	*Më shpëtoj sajaku (lale, goce)*
And cut my finger	*Preva dorën(ë)*
For goodness sake love me	*As aman më duej*
Or just don't love me	*E hiç(e) mos më duej, (djalo hiç mos më duej)*
I am a stranger, anyway	*(O) jam një jabanxhi moj goce (lale)*
And in a foreign land, etc.	*O (sharrova) në dhé të huej, etj.*

"A Lass Is Coming Out of the Hammam" (*Del nji vashë prej hamami*), Ex. 27

i

A lass is coming out of the hammam	*Del nji vashë prej hamami*
Rosy cheeked	*Faqe-kuqe si bakami*
How beautiful you look	*E haj sy, sy (e) aman, aman*
How happy I am for you	*Lum lala për ty).*

ii

What shall I give to her, to let me kiss	*Çfarë t'i jap t'a puth njëherë*
I will give my pocket watch	*Do t'i jap sahat'n e xhepit*
How beautiful you look	*E haj sy, sy (e) aman, aman*
How happy I am for you	*Lum lala për ty*

iii

I am not a lass for a watch	*Nuk jam vashë për sahat-e*
But I am ready for a bridal gift	*Por jam nuse për duvak*
How beautiful you look	*E haj sy, sy (e) aman, aman*
How happy I am for you, etc.	*Lum lala për ty, etj.*

"Zare, the Flower" (*Zare trandafile*), Ex. 28

i

Zare, the flower	*Zare trandafile*
You cheated us	*Ç'na-e bane me hile*
You, Zare	*Moj Zare*
How beautiful you are	*Sa e bukur je*

ii

Zare, come by the stream	*Zare dil ke vija*
Your friends are waiting	*Po të pret shoqnija*

iii

Zare, come by the fig-tree	*Zare dil ke fiku*

Your sweetheart awaits	*Po të pret ashiku*
iv	
Zare, come by the malbera	*Zare dil ke mani*
Your lover awaits, etc.	*Po të pret jarani, etj.*

"The Night's Gone" (*Iku nata*), Ex. 26

i	
The night's gone	*Iku nata, agun(ë) malet(ë)*
The dawn heralds the morning	*Ç'u ba dit' o ç'u ba sabah*
Come friends to share my troubles	*Jani shokë m'i qani hallet(ë)*
I have fallen in love again	*Përsëri o zuna sevda*
ii	
Let's rejoice, the summer is coming	*Lum e lum se po vjen vera*
The carnations are flourishing	*Kajrafilat tuj zbukuru-e*
I have loved many others	*Un' kam dasht dhe shum të tjera*
But you are the most loved, etc.	*Përveç tejet, o tjetër nuk du-e, etj.*

"O You Lovely Flowering Rose" (*As aman-o trëndafili çelës*), Exx. 33A and 33B

i	
O you lovely flowering rose	*As aman-o trëndafili çelës*
The nightingale to you is singing	*Ty bilbili po t'këndon*
O, the girl like a spring flower	*O vajza si lule e pranverës*
Your song is hearing.	*Këngën tënde po dëgjon.*
Refr.	
Please friends, don't tease me	*Amani, amani, shokë mos më ngani*
It is her beauty, that makes me happy	*Se më gëzoi xhani, nga bukuri e saj*
My heart missed a beat, when she looked at me	*Zëmra më gëzoi, kur ajo m'shikoi* *Zëmra mu bë mal, kur ajo m'u*
My heart was rejoicing, when she stopped for me, etc.	*ndal, etj.*

"When the Girl Goes to the Market" (*Për një ditë kur del goca në pazar*), Exx. 34A and 34B

When the girl goes to the market	*Për një ditë kur del goca në pazar, aman, aman*
To buy a handkerchief for the bachelor	*Për me blem moj lal shamin'o për beqar*
Refr.	
Who told you that I don't love you	*E kush të tha moj që s'të du*
It is all my fault	*E kusuret qënkan pë mu*
Who told you to come again	*E kush të tha moj hajde më*
May I crash and break my leg	*E rrafsha, thefsha këmbën(ë)*

"O Your Beautiful Eyes" (*O moj sy larushe*), Exx. 35A and 35B

O your beautiful eyes	*O moj sy larushe,*
Your arched eyebrows	*Moj vetull gajtane*
Gone, the girl's gone	*Hiknë vashat (gocat), hiknë,*
To Elbasan, etc.	*N'Elbasan-e, etj.*

"How Much You Have Grown, My Little Bird" (*Zogë ku më qënke rritur*), Exx. 38A and 38B

i	
My little bird	*Zogë moj ku më qën-*
How much you have grown	*Zogë moj ku më qënke*
	Hajde moj rriturë
ii	
By the edge	*Anës moj e pas an-*
Of the river, etc.	*Anës moj e pas anës*
	Hajde moj lumit-ë (magjisë), etj.

"O You Lovely Flower" (*As aman moj lule*), Exx. 39A and 39B/1 (39B/2)

i	
O you lovely flower	*As aman o moj lulé*
Just look out from your window	*Dil moj (na) pak n'penxheré*
So I can see who you are.	*Të të shoh se cila je.*
ii	
How the flower rose in the morning	*Çu ngrit lulja në mëngjez*
She went across the garden	*Ç'i ra bahçes mes për mes*
She cut a dewy rose, etc.	*Këput trëndafil me ves, etj.*

"Nightingale, You Poor Nightingale" (*Bilbil, o i mjeri bilbil*), Exx. 40A and 40B

Nightingale, o you poor nightingale	*Bilbil! o i mjeri bilbil*
Won't you give me a rose branch	*A s'më jep o një degë trëndafil*
To make an elixir and	*Ta bëj melhem e t'a shkoj fitil*
A balm for my wounds	*Të shëroj plagët e mija (jahu!)*
Refr.	
Oh no! please,	*(E) (j)ububu e (j)as aman-e*
Oh no! please,	*(E) (j)ububu e (j)as aman-e*
Either love me,	*Daç më duaj,*
Or help me, etc.	*Daç më bëj derman, etj.*

"The Stream of Our Village" (*Kroj i fshatit tonë*), Ex. 41A, 41B and 41C

The stream of our village,	*Kroj i fshatit tonë ujë i kulluar*
Crystal-clear water	*Ç'na mburon nga mali dyke*

Springing from the mountain,	*mërmëruar*
murmuring its way down	
To collect water,	*Ven'e mbushin ujë vashat an'-e*
go girls from all around	*mbanë,*
Their embroidered head-scarves	*Cipëzën me (h)oja lëshuarë (lidhur)*
tied to one side	*më- nj'-anë,*
White scarves, red scarves	*Cipëzën e bardhë, cipëzën e kuqe*
Necks like lilies, lips like buds, etc.,	*Qafën (gushën) si zëmbaku, buzët si burbuqe, etj.*

"What Are You Asking For, You Poor Old Man" (*O po ç'kërkon o i mjeri plak*), Ex. 42

i

O what are you asking for, you poor old man!	*O, po ç'kërkon o i mjeri plak,*
Do you want me to give you some bread?	*Mos do pak bukë të të jap?*
The Lady I wanted, the Lady	*Zonjën desha zonjën-e*
My bag is full of bread.	*Buk'e kam plot torbën-ë*

ii

O what are you asking for, you poor old man!	*O, po çkërkon o i meri plak,*
Is it some water that you want?	*Mos do pak ujë (verë) të të jap*
The Lady I wanted, the Lady	*O zonjën desha zonjën-e*
My flask is full of wine.	*Ujë (verë) e kam plot plloskën-ë*

iii

O what are you asking for, you poor old man!	*O, po çkërkon o i meri plak,*
Is it the Lady that you want?	*Mos do ty zonjën të të jap?*
Yes, it's the Lady that I want	*O zonjën desha zonjën-e*
Now you have made me happy, etc.	*M'a ëmbëlsove gojën-ë, etj.*

"O That Dark Eye" (*As aman o syr'i zi-e*), Exx. 43A, 43B and 43C

O that dark eye	*As aman o syr'i zi-e*
You have hooked me badly	*Ç'më ke bërë sevdalli-e*
Where do you come from	*Nga na vjen ti edhe ku vete moj*
and where are you heading	*Hajde moj marshallah*
How lovely you are	
O ri, ri my love	*O ri, ri, ri moj të keqen-ë*
The youngest overtook the middle one	*Ç'e shkoj e vogla të mesmen-ë*
With her moods and her schemes	*Nga nazet dhe marifetet-ë*

ii

O that painted eye	*As aman o syr'i shkruar*
You have burned and scorched me	*Ç'më ke djegur përvëluar*
Where do you come from	*Nga na vjen ti edhe ku vete moj*
and where are you heading	*Hajde moj marshallah*
O that white eye	*As aman o syr'i bardh-ë*
You make a feast for pashas	*Bën meze për pashallarë*

Where do you come from . . .	*Nga na vjen ti edhe ku vete moj,*
and where are you heading	*Hajde moj marshallah.*

"The North Wind" (*Fryn veriu*), Ex. 44A

It blows on the bare mountain	*Fryn veriu në mal të thatë*
Says the girl: I am freezing	*Thotë vajza lele ngriva*
Keep (up) strong girl, we have to resist	*Duro vashë të durojmë*
Like the mountain resists the snow	*Siç duron mali dëborën*
	(Si duron mali me dëborë)
If I can catch you	*Në të shtifsha dot në dorë*
I'll melt you like a piece of snow, etc.	*Do të tret si cop dëborë, etj.*

"May You Flowers Blossom" (*Çelni ju moj lule*), Exx. 45A and 45B

May you flowers blossom	*Çelni ju moj lule çelni*
Blossom, you buds	*Çelni, hapni ca burbuqe*
Some green and some red	*Ca jeshile, ca të kuqe*
O you that beautify the world	*E dynjan'o ç'e zbukuroni*
Is it Bayram or Easter today	*Vall Pashkë, Barjam, a ç'është sot*
That the whole world is singing?	*Tërë bota po këndojnë*
Poor me, I am weeping sad tears	*Un'ai mjeri po qaj me lot*
Since you do not like me, Sir, etc.	*Se s'i pëlqej, (oh) zotris' s'ate*
	(Aman jeta më tu ngjatë), etj.

"The Spring Is Saying" (*Thotë pranvera*), Ex. 50

The old women I left last year	*Plakat-ë moj që lashë vjet*
I am coming to bless them this year	*Arçë (moj) t'i bekoj simvjet*
Tarnana, ternene	*Tarnana, ternene*
The spring is coming	*Erdh pranvera plot lulé,*
with lots of flowers, etc.	*Borzilok e kadife, etj.*

Glossary

aheng Turkish: *ahenk*, is *accord*, *harmony*; in Alb. is an instrumental ensemble or that specific music which is played in the *aheng* ensembles. The aim, structure and function of the *aheng* ensemble, particularly in the city of Shkodra, were clearly defined in an Albanian dictionary of the 1930s (see Chapter Three, under *The Traditional Instrumental Ensembles*)

ahengxhi (aheng'gee) the *aheng* singer or instrumentalist; a semiprofessional popular musician

aman (as aman) Turkish: *for goodness sake!* An emphatic expression that is often used in titles of Albanian urban lyric songs

arbëresh Albanian-speaking population in parts of southern Italy

arvanitas Αρβανιτης, the name given to Albanians living in Greece

bakllama a long-necked lute with three or more strings (see Chapter Three, under *The Traditional Musical Instruments*)

beyit in Turkish means *verse*

bejtexhi (beytegee) Albanian word of Turkish extraction, meaning *urban singer*, *bard*. The *bejtexhi* strand of Albanian poetry was characterized by imitation of some of the conventional schemes of versification, typical for Middle Eastern poetry, which meant that their inspiration was expressed in a sentimental manner (see Chapter Four, under *Versification*)

bektashi Turkish: *Bektaşi,* order of dervishes

çam (Cham) the smallest ethnic group of the three subdivisions in southern Albania (*Çamëria*), living on the coast of the Ionian and Adriatic seas. In 1944 they had to leave West Epirus and were settled between Saranda and Durrës

çengi Turkish: dancing girl

çifteli a plucked two-string "lute," used throughout the northern and central parts of Albania where the Gegs live. The origin of its name comes from the Turkish: *çift*=double and *tel*=string

dajre or ***def*** (tambourine); one of the principal membranophone percussion instruments to be found in both southern and northern urban ensembles (see Chapter Three, under *The Traditional Musical Instruments*)

dervish kind of Mohammedan monk or religious mendicant

divan Turkish: *collected poems*

fyell one of the most diversely shaped and named wind instruments; it is found all over Albanian territories including the Diaspora (in Italy)

Geg or ***Geg-s*** the northern ethnic group of Albania (*Gegëria*)

gërrneta or ***klarino*** (in B flat) is the most common clarinet used in both north and south Albania, but its approach differs distinctly in these areas, according to their regional vocal styles, harmony and sentiment

iso (in Greek, ισον, *isson*), the voice which provides the drone in a polyphonic song; Çabej states that for the chorus in the Tosk song, *bën iso* (it makes the drone), in the Lab song, *i a mbush* (it fills)

jare a term which probably comes from the Turkish *yar*; this is a type of urban song very characteristic of the town of Shkodra and is distinguished from other urban songs by its unique form (see Chapter Four, under *Musical Formal Structure*)

kaba (e qarë) a *mourning* tune; it consists of two sections: the first is slow, melancholic and in a free-moving style, whereas the second, in a fixed tempo style (tempo *giusto*), is usually *moderato* (see Chapter Four, under *Musical Formal Structure*)

kantadha in Greek καντάδα means *serenade*, but it comes probably from Ital. *cantare*, *cantatas*

klefte (*klepht*, *cleftique*, *kleftique*, *klephtiko*), in Greek κλεφτες means thief. Lord Broughton associates the term *kleftes* (robbers) with the exploits of the Albanian banditti rebelling against the Pashas of the Porte

Lab one of the main ethnic groups in southeast Albania (*Labëria*) (see Chapter Four, under *Musical Formal Structure*)

lahuta a one-string "fiddle" used in the mountainous northern part

of Albania

llauta like a short lute; one of the most important instruments of the *saze* ensembles, along with the clarinet and violin. It is played with a quill plectrum

makam (mekam) a modal system as "a set of compositional rules by which the melodic component of a piece of music is realised" (Signell)

ma(r)shalla a Turkish word for *wonderful*, or *What wonders God hath willed!* It is very commonly used in Albanian, especially in songs

meyhane in Turkish means *pub*, *bar*

Myzeqar a smaller ethnic group (subdivision) in south-central Albania (*Myzeqe*)

pashalli(ë)k Turkish: *paşalık*, area governed by a pasha

perde(h) Literally *curtain*, or *partition*; from the latter comes its continuing musical meaning of *fret*. It was used in Albania (according to Sokoli) by urban musicians to identify different scalar types

peshref Turkish: *peşrev*, a type of instrumental prelude usually in four sections, used for the "beginning of *aheng*," as the people used to call it (see Chapter Four, under *Musical Formal Structure*)

përcjellë/sja/si an instrumental prelude or *ritornello* with which the urban song usually starts

porte the traditional term for the Ottoman government

qeman(l)e (the former name for the European violin); one of the most prominent melodic instruments in the *aheng* (northern) and *saze* (southern) ensembles. The *qemane* was held both upright, on the player's knee, and, more often, in the normal way

saze long-necked lute, with up to ten strings; the term *saze* has a double significance: it refers as a general term to a type of musical instrument, but it is also used as a collective name, i.e. for a group of instrumentalists. Although this double use of the term *saze* has the same significance as in Turkey, in Albania the notion *saze* implies the southeastern traditional

	ensembles
sazexhi	the musicians who play in the *saze* (the instrumental *group*)
şarkı (Turkish)	a general term for urban art songs
shtregulla	The *shtregull* is a long rope thrown over a mulberry tree in order to use it as a swing. Sitting on a cushion over the bottom loop of the rope, the singer swings back and forth and sings the song, while the other people (the chorus), down on the ground, repeat the tune introduced by the soloist. The *shtregulla* songs became part of the Shkodrane wedding celebrations
taksim	A word also used in Turkey and Greece. In the north of Albania, Middle Eastern influence could be seen in a solo instrumental type of urban music known as *taksim*. The *taksim*, which in the north Albanian *aheng* and central Albanian urban repertoire was initially used as a complete instrumental composition (improvisation) in itself and was performed by one solo instrumentalist, was gradually demoted to the role of accompaniment and lyrical vocal traits began to dominate
teqe	Turkish: *tekke*, dervish lodge
Tosk or ***Tosk-s***	in a narrow sense, the southeast ethnic group of Albania; in a wider sense, the whole land (*Toskëria*) inhabited by Albanians south of the river Shkumbin
vilajet	Turkish: *vilayet*, originally a small taxation district; after 1864, a large province

Bibliography

Books, Articles, and Studies

Antoni, L. *Folklori Muzikor Shqiptar* (The Albanian Musical Folklore), Prishtina, Rilindja, 1977, Bleni VII (tome v), 7.

Arbatsky, Yury. *Beating the Tupan in the Central Balkans*, Chicago, The Newberry Library, 1953.

Babinger, F. "Ewlijâ Tschelebi's Reisewege in Albanien" (Berlin, 1930), in *Aufsätze und Abhandlungen zur Geschichte Südosteuropas und der Levante*, II, München, 1966: 51–89.

Baud-Bovy, Samuel. *Études sur la chanson cleftique*, Athens, 1958.

Broughton, Lord. *Travels in Albania and Other Provinces of Turkey in 1809 & 1810*, vol. 1, London, John Murray, 1855.

Burn, A. E. *Niceta of Remesiana, His Life and Works*, Cambridge University Press, 1905.

Çabej, Eqrem. *Studime etimologjike ne fushë të Shqipes* (Etymological Studies in Albanian), Tirana, 1958.

Çabej, Eqrem. *Studime Gjuhësore* (Linguistic Studies), vol. 5, Prishtina, Rilindja, 1975.

Chianis, Sam (Sotirios). *The Vocal and Instrumental Tsamiko of Roumeli and the Peloponnesus*, dissertation, University of California, Los Angeles; Ann Arbor, Michigan, University Microfilms, Inc., 1967.

Creagh, James. *Over the Borders of Christendom and Eslamiah*, London, Samuel Tinsley, 1876.

Dedej, Sulë, and Balliçi, Alfons. *Isuf Myzyri*, Elbasan, Onufri, 1996.

Demiraj, Shaban. "An Indo-European Language," translated into English from French; also published in *Albanian Life*, n. 24, no. 1, Essex, Ilford, 1983.

Dungu, Pjetër. *Lyra Shqiptare* (Albanian Lyre), notated songs, "Këngë popullore të mbledhura nën kujdesin e Radio-Tiranas" (Albanian [urban] songs, assembled under the care of Radio Tirana) Canti popolari albanesi, Instituto Geografico De Agostini-Novara, Stampato in Italia, 1940, 18.

Durham, Edith. *The Burden of the Balkans*, London, Edward Arnold, 1905.

Geographical Handbook Series, *Albania*, Naval Intelligence Division, August 1945.

Gordon, Jan, and Gordon, Cora J. *Two Vagabonds in Albania*, London, John Lane the Bodley Head, 1927.

Greene, Harry Plunket. *Interpretation in Song*, London, Macmillan & Stainer and Bell, Limited, 1912.

Hasluck, F. W. *Christianity and Islam under the Sultans*, vol. 2, New York, Octagon Books, 1973.

The History of Albanian Music, Tirana, The Scholarly Book Publishing House, 1983.

Hughes, Smart. Rev. Thos. *Travels in Sicily, Greece and Albania*, vol. 2, London, Printed for J. Mawman, 1820.

Idelsohn, Abraham Z. *Jewish Music*, New York, Dover Publications, 1992.

Idrizi, Frida. "Himni Kombëtar [The National Anthem], *United around the Flag* and Its Origins," in *Lasgush Poradeci*, The Literary Works, Tirana, Shtëpia Botuese "Naim Frashëri," 1990.

Ivey, Donald. *Song, Imagery and Styles*, New York, The Free Press, 1970.

Kaçinari, Gjergj. *Margaritarët e këngëve të vjetra popullore* (The Treasures of the Old Popular [Urban] Songs), notated songs, Prishtina, Grafoprint, 1995.

Kalemi, Spiro. "The Interpretation of the Urban Song by Marie Kraja," in *Kultura Popullore* (The Folk Culture), no. 2, Tirana, 1986.

Këngë dhe Valle (Songs and Dances), notated songs and dances, Tirana, 1957.

Knight, Edward F. *Albania, a Narrative of Recent Travel*, London, Sampson Low, Marston, Searle, & Rivington, 1880.

Kujxhia, Gjon Kolë. "*Valle Kombëtare*, *Cori Nazionali Albanesi* (National Dances)—*Dasëm Shkodrane*, *Nozze Scutarina* (Shkodra Wedding)," vol. 1, Florence, Tipografia "Il Cenacolo" di Bruno Ortolani, 1943.

Lloyd, A. L. "Albanian Folk Song," in *Folk Music Journal*, vol. 1, 1968.

Logoreci, Anton. *The Albanians, Europe's Forgotten Survivors*, London, Victor Gollancz Ltd., 1977.

Mazon, André. *Documents, Contes et Chansons Slaves de l'Albanie du Sud*, Paris, Librairie Droz, 1936.

Morin, G. D. *Niceta of Ramesiana*, London, 1905.

Noli, F. S. (Metropolitan), compiler. "Fiftieth Anniversary of the Albanian Orthodox Church in America, 1908–1958," Boston, 1960.

Pallis, Alexander. *In the Days of the Janissaries* (*Old Turkish Life as Depicted in the "Travel-Book" of Evliyá Chelebî*), London, Hutchinson & Co. (Publishers) Ltd., 1951, 181.

Peacock, Wadham. *Albania, the Foundling State of Europe*, London, Chapman & Hall, 1914.

Popescu-Judetz, Eugenia. *Meanings in Turkish Musical Culture*, Istambul, Beşiktaş, 1996.

Qosja, Rexhep. *Strategjia e Bashkimit Shqiptar* (The Strategy of Albanian Unification), Prishtina, Instituti Albanologjik, 1992.

Salvo, Bartolomeo Di. "La tradizione orale dei canti liturgici delle Colonie italo-albanesi di Sicilia comparata con quella dei codici antichi bizantini," in *Atti del Congresso Internazionale di Musica Sacra in Roma 1950*, Tournai, 1952.

Shuteriqi, Dhimitër S. *Antologji e letërsisë shqipe* (Anthology of the Albanian Literature), Tirana, 1955.

Shuteriqi, Zana. *Autorë të muzikës shqiptare të periudhave të Rilindjes Kombëtare dhe të Pavarësisë* (The Authors of Albanian Music of National Renaissance and Independence Periods), diss., Tirana, Academy of Arts, 1985.

Signell, Karl. *Makam, Modal Practice in Turkish Art Music*, Seattle, Washington, Asian Music Publications, 1977, Fredric Lieberman, editor; reprinted by Da Capo Press, New York, 1985.

Skendi, Stavro. *The Albanian National Awakening*, 1878–1912, Princeton, New Jersey, Princeton University Press, 1967.

Sokoli, Ramadan. *Gjurmime folklorike* (Folkloric Explorations), Tirana, Shtëpia Botuese (Publishing House) "Naim Frashëri," 1981.

———. *Les danses populaires et les instruments musicaux du peuple Albanais*, Tirana, 1956.

———. *Folklori Muzikor Shqiptar* (*Morfologjia*) (The Albanian Musical Folklore), Tirana, 1965.

———. "Niketë Dardani, the Musician of the Fourth Century," in *16 Shekuj* (Sixteen Centuries), Tirana, Eurorilindja, 11–48.

———. *Veglat muzikore të popullit shqiptar* (Musical Instruments of Albanian People), Tirana, 1966.

Sokoli, R, and Miso, Pirro. *Veglat muzikore të popullit Shqiptar* (Musical Instruments of Albanian People), Tirana, Akademia e Shkencave (The Academy of Science), 1991.

Stockmann, Doris, and Stockmann, Erich. "Albania," in S. Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, vol. 2, Macmillan Publishers Limited, 1980.

———. "Die Vokale Bordun-Mehrstimmigkeit in Südalbanien," in *Ethnomusicologie III*: *Wegimont V*, 1960: 85–135.

Sugarman, Jane C. *Engendering Song* (*Singing and Subjectivity At Prespa Albanian Weddings*), Chicago and London, The University of Chicago Press, 1997.

Swire, J. *Albania, the Rise of a Kingdom*, London, Williams & Norgate Ltd., 1929.

Tole, Vaso S. *The Saze-s*, Tirana, Teknotrade, 1998.

Walker, Mary Adelaide. *Through Macedonia to the Albanian Lakes*, London, Chapman and Hall, 1864.

Wellesz, Egon. *A History of Byzantine Music and Hymnography*, Oxford at the Clarendon Press, 1949.

Williams, Edward V. "Koukouzeles," in S. Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, vol. 10, London, Macmillan, 1980.

Zheji, Gjergj. *The Basis of the Albanian Verse Line*, Tirana, Sh. B. Naim Frashëri, 1988.

Zheji, Gjergj. "Types of Versification in the *Kreshnik* (Heroes) Songs," in *Philological Studies*, no. 4, Tirana, The Academy of Sciences of the *APSR*, The Institute of Linguistics and Literature, 1985.

Newspapers, Periodicals, Discs, Music, Speeches and Encyclopedias

A. "The Albanian Artiste K. Antoniu in the Capital," *Besa*, Tirana, 9 November 1932.

"Albania," in *The New Encyclopædia Britannica*, vol. 1, 15th Edition, 1992.

Agolli, Sadie (comp.) on Marie Kraja, "I Don't Feel Lonely, the Song Is My Companion," in *The Stage and the Screen*, no. 4, Tirana, 1989.

a.j. "The Success of the Concert of the Artistes Tashko–Aleksi in the Town of Shkodra," *Drita*, Shkodra, 15 February 1938.

Ales (Zamputi, Injac.). "The Nightingale of Shkodra," *Leka* periodical, no. 1–2, 1939: 44–47.

Anon. "Concerts," *L'Italia*, Milan, 13 May 1939.

Anon. "The Concert of the Day Before Yesterday," *Gazeta e Korçës* (The Korça Gazette), Korça, 5 November 1938.

Anon. "The Concert Paluca–Koço–Aleksi," *Java* (The Week), Tirana, 13 June 1938.

Anon. "Concerto vocale e strumentale oganizzato dalla Bashkija di Durrazo," *Tomorri*, Durrës, early1940s.

Anon. "The Great Success of the Concert Paluca–Koço–Aleksi," *Gazeta e Korçës* (The Korça Gazette), Korça, 14 July 1938.

Anon. "Great Success of the Concert—The Urban Traditional Song," *Shqipnija* [Albania], no.11, 22 May 1944.

Anon. "The Great Success of Tefta Tashko's Vocal Concert," *Drita* (The Light), Tirana, 24 February 1938.

Anon. "The Programme of the Vocal Concert," *Tomorri*, Tirana, early 1940s.

Anon. "The Success of Singing and Piano Recital," *Gazeta e Korçës* (The Korça Gazette), Korça, 23 September 1933.

Anon. "A Tremendous Concert for the Inauguration of the Monument of the Hero Themistokli Gërmenji," *Besa*, Korça, 4 August 1929.

Anon. "Un Grande Concerto," *Gazeta Shqiptare* (The Albanian Gazette), Bari, Italy, 14 September 1937.

Anon. "Untitled," *Demokratia*, Gjirokastra, 30 December 1933.

Anon. "Untitled," *Drita* (The Light), Tirana, 25 July 1976.

Anon. "Untitled," Tirana, 10 October 1932.

Anon. "A Vocal Concert by Merita Sokoli," *Tomorri*, Tirana, 13 February 1943.

Antoni, L. *Osnovne karakteristike šiptarskog muzičkog folklora Kosova i Metohije* (The Basic Characteristics of Albanian Musical Folklore in Kosova and Metohia), in *Rad XIV Kongresa SUFJ in Prizren 1967*, Belgrade, 1974.

Arbatsky, Yury. "Muzika në Shqipri" (The Music in Albania), in *Përpjekja Shqiptare*, Tirana, 1939, no. 25–27, January–March.

Arbatsky, Yury. "Përparimi Muzikuer i Shqipnis" (The Musical Progress of Albania), taken from *Umetnichka rech*, Belgrade, no. 1 (February 1939): 5–6, translated into Albanian and published by Filip Fishta in *Shkolla Kombëtare* (The National School), Tirana, no. 25 (May 1939): 17–19.

Arkivi Qëndror i Shtetit (The National Central Archive).

Brumbulli. "After the Albanian Day," *Gazeta Shqiptare* (The Albanian Gazette), Bari, Italy, 17 September 1937.

Bubani, Gjergj. "How the Concert Went," *Gazeta Shqiptare* (The Albanian Gazette), Bari, Italy, 17 September 1937.

Bubani, Gjergj. "Korça, the Artists' Nest," from an unidentified journal, Korça, 1933.

Bubani, Gjergj. "Last Night's Concert Had an Extraordinary Success," *Drita* (The Light), Tirana, 10 June 1938.

Çika, Nebil. "The Enthusiasm of the Public," *Shtypi* (The Press), Tirana, 12 June 1938.

Floqi, Kristo. "The Recital of the Korçare Light Soprano, Miss Tefta Tashko," *Diana* (24 December 1935): 11.

Gurashi, Kolë, and Sheldija, Gjush. "Hengu Shkodran" (The Shkodran *Aheng*), *Shkodra Yearbook 1961*, 209–213.

K. "The Great Success of Musical Tour in Kavajë, Berat, Fier, Vlorë," *Shtypi* (The Press), 21 March 1939.

Koço, Eno. "A Distinguished Artiste and Educator," *Skena dhe Ekrani* (The Stage and the Screen), Tirana, n. 4, 1985.

Kongoli, Baki. "She Lives Among Us with Her Beautiful Voice," *Drita* (The Light), Tirana, 17 December 1972.

Laonikus. "Miss Filçe Has a Wonderful Voice," source unknown, Tirana, 1929.

L. F. "The Tashko–Aleksi Concert," *Drita* (The Light), 25 February 1938.

Manojlovič (Manoylovich), Kosta P. (score) "Fryn Veriu, Hajde dhe Ho" (Sever Duva) [The North Wind], Beograd, 1933.

Massano, Gino. "Passions (Palpitations) and Rural Expressions—The Songs of the People of Albania," *Il Giornale d'Italia agricolo*, no. 17 (2 June 1940): 3.

Nassi, Thoma. Speech given in 1960 to an Albanian-American Student Organization at Harvard University, Cambridge, Massachusetts, in *Frosina Foundation*, 1995, http://www.frosina.org/speeches/vatra. shtml.

P. St. "The Reception of the Albanian Artiste, Tefta Koço, at the Belgrade Opera," *Gllass*, Belgrade, 14 November 1945.

Pika. "The Recital of Miss Tefta Tashko," *Iliria* (Illyria), 14 December 1935.

Reinhard, Kurt. "Turkey," in S. Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, London, Macmillan, 1980.

Rhythm, Scholes, *The Oxford Companion to Music*, Tenth Edition, 873.

S. S. "The Albanian Art in Action," *Drita* (The Light), 2 February 1938.

The Sao Paulo Folk Music Council Congress (The document), in *Journal of the International Folk Music Council*, 2, 1955: 23.

"Shoqninat e vjetra muzikore" (The Old Musical Societies), 193?, *AQSH* (The Albanian National Archive), F 831, file 5.

Stockmann, Doris. "Zur Vokalmusik der südalbanischen Çamen," in *Journal of the International Folk Music Council*, vol. 15, 1963: 38–44.

Stockmann, Erich. "Zur Sammlung und Untersuchung albanischer Volkmusik," in *Acta Musicologia*, vol. 32, 1960: 102–109.

Stockmann, Erich. "Klarinetten typen in Albanien," in *Journal of the International Folk Music Council*, 12, vol. 1, London, 1969: 17–20.

"Te Deum Laudamus" (We Praise Thee, O God), in *The Oxford Companion to Music*, Scholes, Tenth Edition, Oxford.

Xh. "The Vocal Concert by M. Paluca, K. Koço, L. Aleksi," *Shtypi* (The Press), Tirana, 11 June 1938.

ZAKS. "Tefta Tashko Gave a Series of Concerts Around the Towns of the Regions," *Donika*, Tirana, 20 March 1939.

Zavalani, T. "Impressions of the Concert of the Eighth of June," *Shtypi* (The Press), Tirana, 15 June 1938.

Zavalani, T. "The Concert Tashko–Aleksi," *Përpjekja Shqiptare* (The Albanian Struggle), no. 14–15, Tirana, February–March 1938: 143–144.

Zavalani, T. "The Tashko–Winkler Concert," *Përpjekja Shqiptare* (The Albanian Struggle), no. 3, Tirana, December 1936.

Unpublished Documents

Ballauri, Vasil. *Një dritare në Historinë e Muzikës së Korçës, 1800–1940* (A Window on the Musical History of Korça, 1800–1940), Korça, 1994.

Dungu, Pjetër. "Explanations on the Metre and Time Signatures of [Albanian] Traditional [Urban] Music."

Dungu, Pjetër. "Some Personal Opinions on the Development of the Albanian Traditional [Urban] Song," Durrës, 20 September 1984.

Index of Songs

The index of songs is arranged alphabetically according to their Albanian titles. The song texts and consequently their titles not only have a fixed and familiar form, but in many cases they represent special events, environments, places, names—in short, memories and sentiments. In some song titles the Albanian words are intermingled with several Turkish words and exclamations, such as *ma(r)shalla(h)* (Turk. *maşallah*) and *as aman*, and, as they are known only in this form, any attempt to translate them into Albanian, or even more into English, would lose the sense of the period, local idiom and essence. Even the best translation into English is debatable, as the poetic titles are in general debatable. In cases when the title begins with *O* or *Oh*, it is arranged alphabetically according to the next word, and not to the exclamation. The song titles are arranged according to their geographical regions—north, central, south-central and south—although in some cases their origins are disputable.

North Albania (Shkodra)

O bilbil ore i mjerë	O You Unhappy Nightingale
Dashtnuer t'u bana	I Am Your Lover
Kenke nur'i bukurisë	In Praise of Your Charming Beauty
Kjo dashtnia kjoft mallkue	Cursed Be This Love
Marshalla bukuris s'ate	May God Save Your Beauty
Ma ven dorën përmbi dorë	Put Your Hand on Mine
Me dymb'dhetë makame	With Twelve Makam-s
Metelikun t'a kam falë	The Coin I Gave to You
Midis ballit m'ke nji pikë	In the Middle of Your Forehead You Have a Mole
Moj e vogël si florini	You Are Tiny and Beautiful Like a Gold Coin
Moj fëllanxë qi rri në kafaz	The Partridge Locked in the Cage
Oh, n'at' fush' t'mejdanit	Through That Orchard
N'at zaman t'asaj furije	At the Time of That Storm
Për mue paska ken kismet	That Was My Destiny
Po ti ç'ka i ke thanë dikuj	What Have You Told Someone
O sabah i parë	The Early Dawn
Shkoj e vij flut'rim si zogu	I Go and Come Back to You Swiftly Like a Bird

Tash sa dit'e mot	For Many Days and Years Now
Vaj, si kenka ba dyrnjaja	Alas! What Has Happened to the World
Kosova	
Molla e vogël	The Small Apple
Si dukati i vogël je	You Are Like a Precious Coin
Ti në kumbull, un' në kumbull	You, At the Plum-Tree, I, At the Plum-Tree
Dibra	
Haliti i vogël	Little Halit
Central Albania (Elbasan)	
As u gremise moj lejthatë	Move Over, You Branch of Hazelnut
Ç'u dëshirush për me t'pa	I Really Wanted to See You
Del nji vashë prej hamami	A Lass Is Coming Out of the Hammam
Dola n'penxhere	Looking from the Window
Dy gisht përmbi vetull	Two Fingers Above the Eyebrow
Iku nata	The Night's Gone
Ishin dy kunata	There Were Two Sisters-in-Law
Kndon kumrija	The Kumrija Is Singing
Un'o ty moj të kam dasht	I Have Been in Love with You
South-Central Albania (Berat)	
As aman-o trëndafili çelës	O You Lovely Flowering Rose
As ma ngre shaminë	Please Lift Your Headscarf
O moj sy larushe	O Your Beautiful Eyes
Për një ditë kur del goca në . . .	When the Girl Goes to the Market
Zare trandafile	Zare, the Flower
South Albania (Korça)	
As aman moj lule	O You Lovely Flower
As aman o syr'i zi-e	O That Dark Eye
Bilbil, o i mjeri bilbil	Nightingale, You Poor Nightingale
Çelni ju moj lule	May You Flowers Blossom
Edhe gurët e sokakut	The Cobbles in the Street
Fryn veriu	The North Wind
Kroj'i fshatit tonë	The Stream of Our Village
O ku po shkon moj goc . . .?	Where Are You Going, You Little Girl?
Kur më vjen burri nga stani	When the Husband Comes Home from the Dairy
O llokumja me sheqer	O Sugary Delight
O po ç'kërkon o i mjeri plak	What Are You Asking For, You Poor Old Man
Seç këndon bilbili	The Nightingale Is Singing
Thotë pranvera	The Spring Is Saying
Zogë ku më qënke rritur	How Much You Have Grown, My Little Bird

Notated Modes and Piano Arrangements of AULS in Order of the Examples Marked by Letters (Not Recorded)

Notation of Modes

A	The Most Commonly Used Pentatonic Modes in South Albanian Music
B	P. Dungu: The Simple and Ancient Balkan (Albanian) Mode; The New Slavic Mode in the Balkans
C	Diatonic southwestern Balkan Modes Used in Albanian Urban Songs
D	Non-diatonic southwestern Balkan Modes Used in Aibanian Urban Songs
E	Twelve *Perde-s* of *Shkodran Aheng*; based on R. Sokoli's *Folklori Muzikor Shqiptar* (*Morfologjia*)
F	K. Signell: 13 Basic *Makam-s*
G	*Makam-s* with Augmented Seconds
H	Basic and Other Tetrachords and Pentachords
J	"The Beginning of the *Aheng*"
K	*Taksim*, notated by Palokë Kurti in the 1880s–1890s

Piano Arrangements of the AULS

L	*Zogë ku më qënke rritur*	How Much You Have Grown, My Little Bird
M	*Marshalla bukuris s'ate*	May God Save Your Beauty
N	*Dola n'penxhere* (*Ital.*)	Looking from the Window
O	*Dola n'penxhere* (*Zadeja*)	Looking from the Window
P	*Për mue paska ken kismet*	That Was My Destiny

Catalog of Recordings

AULS Recorded by Marie Kraja

This list of the urban songs recorded by Kraja in the late 1950s and early 1960s is as complete as possible, but other recordings certainly exist. My last meeting on this matter with Kraja herself was in September 1997. The titles are given in alphabetical order and only in Albanian.

Audio Tapes (1950s–1970s)

Title	Region or Composer	Accompaniment
Ani ma ke shtatin vash'o si selvija	Shkodrane	piano: L. Gjoka
As aman, o syri i zij	Korçare	piano: L. Gjoka
As ma ngre shaminë	Beratase	piano: L. Gjoka
Bilbil, o i mjeri bilbil	Korçare	piano: L. Gjoka
Ballin ma ke për dukat	Shkodrane	piano: L. Gjoka
Çelni ju moj lule, çelni	Korçare	piano: L. Gjoka
Çila sytë për me të pa	Shkodrane	piano: L. Gjoka
Ç'po kërkon o i mjeri plak	Korçare	orchestra
Delja rudë	Kosovare	piano: L. Gjoka
Dilen nade t'pashë me sy	Shkodrane	piano: L. Gjoka
Dola në penxheret	Elbasanase	piano: L. Gjoka
Dy gisht përmbi vetull	Elbasanase	piano: L. Gjoka
Gem mbi gem këndon bylbyli	Shkodrane	piano: L. Gjoka
Haliti i vogël	Dibrane	piano: L. Gjoka
Kanga e Mines	Lushnjare	piano: L. Gjoka
Kanga e Rexhës	Kosovare	piano: L. Gjoka
Kajrafil të zgjodha	Shkodrane	piano: L. Gjoka
Karshi karshi	Shkodrane	piano: L. Gjoka
Këndon bylbyli posht te zalli (duet)	Shkodrane	orchestra
Kjo dashtnia m'ka rrethue	Shkodrane	piano: L. Gjoka
Kajrafilat që ka Shkodra	Shkodrane	piano: L. Gjoka
Kenke nur'i bukurisë	Shkodrane	piano: L. Gjoka
Kroj'i fshatit tonë	K. Kono	piano: L. Gjoka
Ku do të shkojsh moj goc'e vogël	Beratase ?	piano: L. Gjoka
Kur fillon drita me dalë	Shkodrane	piano: L. Gjoka
Kush i pari bani kurbetin	Shkodrane	piano: L. Gjoka
Lules së bukur	?	?
Li e hollë	Krutane	piano: L. Gjoka
Me pak fjalë du me t'thanë	Shkodrane	piano: L. Gjoka
Marshalla bukurisë s'ate	P. Kurti	piano: L. Gjoka
Moj e vogël si florini	Shkodrane	orkestrina
Moj fëllanzë që rri në kafaz	Shkodrane	piano: L. Gjoka
Moll'e vogël	Kosovare	piano: L. Gjoka
Moll'e kuqe	Shkodrane	piano: L. Gjoka
Mirupafshim ver'e bukur	?	piano: L. Gjoka

Moj e vogël sa të dua	?	?
Mjedis ballit ke nji pikë	Shkodrane	piano: L. Gjoka
N'at bahçe me lule (Oh n'at' fush' t'mejdanit)	Shkodrane	piano: L. Gjoka
Nënë, o moj nënë	?	?
Në Shkodër ka ra nji dritë	Shkodrane	piano: L. Gjoka
Një këllëf me ar ta çova	P. Kurti	piano: L. Gjoka
O moj sy larushe	Elbasanase	piano: L. Gjoka
O moj e vogla si florini	Shkodrane	orkestrina
Për mue paska ken kismet	P. Kurti	piano: L. Gjoka
Po të pres te dega e fikut	Kosovare	piano: L. Gjoka
Po ti ç'ka i ke thane dikuj	Shkodrane	piano: L. Gjoka
Rak-tak	Shkodrane	piano: L. Gjoka
Si dukati i vogël je	Kosovare	piano: L. Gjoka
Shkoj e vij flutrim si zogu	Shkodrane	orkestrina
S'parit kur të pashë	Shkodrane	piano: L. Gjoka
Tash sa dit'e mot	Shkodrane	orkestrina
Te martovi nën'ja	?	?
Ti në kumbull unë në kumbull	Kosovare	piano: L. Gjoka
Turtulleshë	Ram. Sokoli	orkestrina
Un'o ty moj të kam dasht	Sabri Bebeti	piano: L. Gjoka
Vaj si kenka ba dyrnjaja	Frano Ndoja	piano: L. Gjoka
Vasha dhe hëna	Kristo Kono	piano: L. Gjoka
Dallëndyshja	(Kongoli)	orkestrina
Këngë djepi	(Kongoli)	orkestrina
Dëshirë	(Kongoli)	orkestrina
Se ç'po heqin çup'o valle!	(Kongoli)	orkestrina
Kolektiva!	(Kongoli)	orkestrina
Letër	(Kongoli)	orkestrina

AULS Recorded by Tefta Tashko-Koço

Listed according to the original disks (complete)

Columbia Recordings, Milano, Italy, 1937.

Fryn veriu	Mus. Dhimitër Kovaçi, parole Lasgush Poradeci, Dir. G.Ruissi, sop. T.Tashko CB8261/D.Q.2368
Çelni ju moj lule	Melodia albanese, Dir. M. Ruisi, sop. T.Tashko, CB8262/D.Q.2369
Kur më vjen burri nga stani	Canzone satirica albanese, parole L.Poradeci, Pr.tà K.Kono, T.Tashko, CB8263/D.Q.2369

Columbia Recordings, Milano, Italy, 1942.

(a) Un o ty moj të kam dasht	Elbasanase, orch., P.Rizza, T.T.Koço, Nr. 10818, D.Q.3705
(b) Un o ty moj të kam dasht	Elbasanase, orch., P.Rizza, T.T.Koço,

	Nr. B10818 (sample)
(a) Kjo dashtnija kjoft mallkue	Shkodrane, orch., P.Rizza, T.T.Koço, Nr.10819, D.Q.3705
(b) Kjo dashtnija kjoft mallkue	Shkodrane, orch., P.Rizza, T.T.Koço, Nr.B10819 (sample)
Kenke nur'i bukurisë	Shkodrane, orch., P.Rizza, T.T.Koço, Nr.B10820 (sample)
Për një ditë kur del goca në pazar	Beratase, orch., P.Rizza, T.T.Koço, Nr.B10823 (sample)
K(ë)ndon kumrija	Elbasanase, orch., P.Rizza, T.T.Koço, Nr.10824, D.Q.3730
Metelikun ta kam falë	Shkodrane, orch., P.Rizza, T.T.Koço, Nr.10827, D.Q.3733
Ma ven dorën përmbi dorë	Shkodrane
Dallëndyshe vaj, vaj	Nr.10831, missing
Qante lulja lulen	Elbasanase, orch., P.Rizza, T.T.Koço, Nr.10832, D.Q.3733
Moj fëllanxe që rri n'kafaz	Shkodrane, Nr. 10833, missing
(a) Sa ma shpejt ma vun moj kambën	Shkodrane, orch., Consiglio, T.T.Koço, Nr.10834, D.13010
(b) Sa ma shpejt ma vun moj kambën	Shkodrane, orch., Consiglio, T.T.Koço, Nr.B10834 (sample)
(a) Dy gisht përmbi vetull	Elbasanase, orch., Consiglio, T.T.Koço, Nr.10835, D.Q.3730
(b) Dy gisht përmbi vetull	Elbasanase, orch., Consiglio, T.T.Koço, Nr.B10835 (sample)
Moj Hyrije bukurije	Elbasanase, orch., P.Rizza, T.T.Koço, Nr.10836, D.13010
Shamija e beqarit	Nr.10837, missing
(a) Iku nata	Elbasanase, orch., P.Rizza, T.T.Koço, Nr.10838, D.Q.3707
(b) Iku nata	Elbasanase, orch., P. Rizza, T.T.Koço, Nr.B10838 (campione)
Del një vashë prej hamami	Elbasanase, orch., P.Rizza, T.T.Koço, Nr.B10839 (sample)
As aman o syr'i zie	Korçare, orch., P.Rizza, Kristo Koço, Nr.B10840 D.Q.
Po këndon bilbili fushave	Korçare, orch., P.Rizza, Kristo Koço, Nr.10841, D.Q.3732
(a) Zare trandafile	Elbasanase, orch., P.Rizza, T.T.Koço, Nr.10842, D.Q.3707
(b) Zare trandafile	Elbasanase, orch., P.Rizza, T.T.Koço, Nr.B108342 (sample)
Të dua moj goc'e vogël	Nr.10843 (sample)
As aman moj lule	Nr.10844, missing

Kroj i fshatit tonë	Poradecare, vjersha L.Poradeci, orch., Consiglio, T.T.Koço, Nr.10845/D.10311
O moj sy larushe	Beratase, orch., Consiglio, T.T.Koço, Nr.10845, D.13011
(a) Dola në penxheret	Elbasanase, orch., Consiglio, T.T.Koço, Nr.10353, D.Q.3532
(b) Dolla në penxhere	Elbasanase, orch., Consiglio, T.T.Koço, Nr.10847, D.Q.3732
Bilbil çapkëni	missing
As u gremis moj lejthatë	Elbasanase, orch., Consiglio, T.T.Koço, Nr.10852, D.13014
Dashtnuer tu bana	Shkodrane
Ani moj Hatixhe	Kosovare, missing
Seç këndon bilbili malitë	missing
Shkapërceva dy tri male	missing
Edhe ky bilbil ç'na qënka një zog	missing
Kam shtëpinë e vogël	missing
I kam hypë vaporrit	missing
Fry moj er'e malit	missing
(a) Oh n'atë fush t'mejdanit	Shkodrane, orch., Consiglio, T.T.Koço, Nr.10869, D.13012
(b) Oh! N'atë fushë mejdani	Shkodrane, orch., Consiglio, T.T.Koço, Nr.10352, D.Q.3532
Edhe gurët e sokakut	Korçare, orch., Consiglio, T.T.Koço, Nr.10870, D.13012

AULS Recorded by Kristaq Antoniu

Piano and orchestral scores are arranged, played and conducted by Pjetër Dungu, *Columbia Recordings,* Milano, Italy, 1942.

"Çelni ju moj lule, çelni" (Infloriti voi flori infloriti) (Deschideti voi flori deschideti), Cant. pop. Alb., K. Antoniu, al piano: P. Dungu, Nr. B.10865

"As aman o syr' i zi" (As aman mai ochiul negru) , Cant. pop. Alb., K. Antoniu, al piano: P. Dungu, Nr. B.10866

"Shkonte plaka malit-o" (Trecea batrana printre munti), Cantec popular Albanez, Kristaq Antoniu, al piano: P. Dungu, Disco Campione-Non Vendibile Nr. B. 10867/II

"O bilbil o i mjeri bilbil" (Privighetoare biata privighetoare), Cant. pop. Alb., K. Antoniu, al piano: P. Dungu, Nr. B.10868/I

"As aman o trandafili çelës" (Asaman mai trandafirul meu) Cant. pop. Alb., K. Antoniu, orch., dir. P. Dungu, Nr. B.10871

"O e bukura More" (Frumoasa Moré), Cantec pop. Albanezilor din Italia, K. Antoniu, orch. dir. P. Dungu, Nr. B.10872

"Këngë djepi" (Nina-Nana) (Cantec de leagan), Cant. pop. din Kosova, Albania, K. Antoniu, al piano: U. Casé, Nr. B.10873

"Vaj si kenka ba dynjaja" (Vai cum este facuta lumea), Cant. pop. Alb., K. Antoniu, orch.: P. Dungu, Nr. B.10874
"N'atë fush' t'mejdanit" (In campia meidanului), Cant. pop. Alb., K. Antoniu, orch. dir. P. Dungu, Nr. B.10875
"Dashnor t'u bana" (Iubitul tau m'am facut), Cant. pop. Alb., K. Antoniu, orch. dir. P. Dungu, Nr. B.10876
"Moj fëllanxë që rri në kafaz-e" (Pasare care stai in culivie), Cant. pop. Alb., K. Antoniu, orch. dir. P. Dungu, Nr. B.10877
"O sabah i parë" (Primul sabah; Primul zori de zi), Cant. pop. Alb., K. Antoniu, orch. dir. P. Dungu, Nr. B.10878
"O moj e vogla si florini" (Ah! Mai micuta ca aurul), Cant. pop. Alb., K. Antoniu, orch. P. Dungu, Nr. B.10879
"O bylbyl o more i mjerë" (Mai privighetoarea mea sermana), Cant. pop. Alb., K. Antoniu, al piano: P. Dungu, Nr. B.10880
"Se ç'këndon bilbili" (Canta privighetorea), Cant. pop. Alb., K. Antoniu, al piano: P. Dungu, Nr. B.10881
"Zogë ku më qënke rritur" (Puica unde' am esti crescuta) Cant. pop. Alb., K. Antoniu, al piano: P. Dungu, Nr. B.10882

AULS Recorded by Mihal Ciko

Audio Tapes (1940s–1950s)

Title	Region	Accompaniment
Po këndon bilbili	Korçare	piano: Mario Ettore
As aman o syr'i zi-e	Korçare	piano: Mario Ettore
Oh, n'at fush' t'mejdanit	Shkodrane	piano: Mario Ettore
Bilbil o i mjeri bilbil	Korçare	piano: Mario Ettore
Çelni ju moj lule, çelni	Korçare	piano: Mario Ettore
O bilbil o (more) i mjerë	Shkodrane	piano: Mario Ettore
As aman trëndafil çelës	Beratase	piano: Mario Ettore

AULS Recorded by Jorgjie Truja

Audio Tapes (1950s–1960s)

U mbush mali plot me dushk	Korçare	piano: Lola Gjoka
U mbush mali plot me dushk	Korçare	piano: Lola Gjoka
As aman moj lule	Korçare	piano: Lola Gjoka
Erdh prandvera plot lulé	Kolonjare	piano: Lola Gjoka
Kroj'i fshatit tonë	K. Kono	piano: Lola Gjoka
Kur më shkoje lumit goce (Desha moj goce desha)	Korçare	piano: Lola Gjoka

AULS Recorded by Kristo Koço

Columbia Recordings, Milano, Italy, 1942.

As aman o syr'i zi-e	Korçare	orkestra, P. Rizza
Seç këndon bilbili fushave	Korçare	orkestra, P. Rizza

Explanation of Musical Examples

Each song (as mentioned in Chapter Two) has its notated or audio example which is found in the accompanying CD; the AUS sung by amateur urban singers are presented mainly in audio versions (with some roughly notated illustrations), while the AULS sung by art singers, which comprise the main subject of this study, are, as a rule, presented in notated versions and in the CDs. The musical examples included in this volume are divided into five groups: the first group (examples A–K) comprises *Modes* and two *aheng* pieces: *The Beginning of the Aheng* and *Taksim*; the second group (examples 1–50), in addition to two miscellaneous songs (examples 51 and 52), comprises the AULS and AUS and the third group (examples L–T) comprises the *Piano Arrangements of AULS*. Most of the notated examples indicated by numbers have a corresponding recording. Fifty notated AULS and AUS are included in this book. The majority are urban lyric songs, sung by lyric singers; the rest are urban or folk songs, sung by amateur singers and a folk group. The selection of the songs is based on the repertories of the 1930s, and is designed to demonstrate the predominance of one region's songs over another's, the melodic inclination towards SWB and Ottoman modes, the diatonic and non-diatonic species, content and character and mood. In the *Analysis* section (Chapter Six) I have concentrated on a smaller number of songs, selected to illustrate specific aspects of the genre. I should also state that the interpretation of the relevant repertoire, that is, of the pieces in question, is entirely mine, and that the modal annotations which are added to the relevant musical examples were made by me for analytic purpose.

The AUS and AULS are grouped and examined according to their geographical regions: nineteen songs are from Shkodra (Examples 1–8 and 10–20), one from Dibra (Ex. 9), three from Kosova (Exx. 21–23), nine from Elbasan (Exx. 24–32), five from Berat (Exx. 33–37), thirteen from Korça (Exx. 38–50) and two miscellaneous (Exx. 51 and 52); some of the songs have more than one notated version, in which case they are numbered as, e.g., 24A, 24B and 24C, while as recordings, as

many as five versions of the same song have been included. Most of the transcriptions drawn from the singers' recordings and shown on the top left-hand side of the AULS and AUS notations, are mine. Other notated songs, with the relevant indications, are based on the transcriptions of other composer–arrangers, versions by different publishers and standard versions (the way in which the songs are most commonly sung). When the songs are transcribed by the writer, the notation almost always includes the instrumental and vocal melodic line; when quoted from other composer–arrangers, the notation is given as it is published or in manuscript. The piano and orchestral accompaniments, and their musical themes woven with harmonic and textural structures, are not discussed in the *Analysis* section (Chapter Six) of this book, since they were partially discussed in Chapter Four under *Melody and Its Imagery* and *Harmony and Its Imagery*. Also it should be stressed that the harmonic treatment in particular does not project that quality which may serve to unify the musical and modal imagery which most of the melodies possess. Passages in the score are highlighted in boxes to assist consultation of the score while reading the analytical discussion.

NOTATION

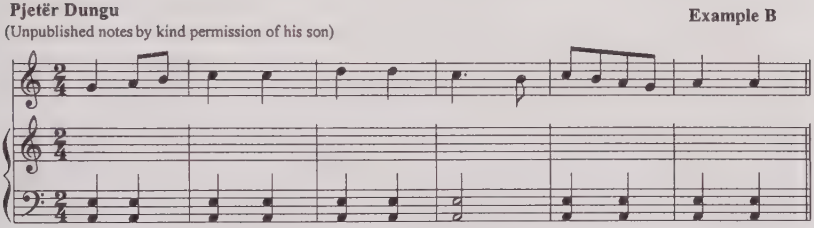
MODES

(Examples A–K)

The Most Commonly Used Pentatonic Modes in South Albanian Music

The Simple and Ancient Balkan (Albanian) Mode

Pjetër Dungu
(Unpublished notes by kind permission of his son)

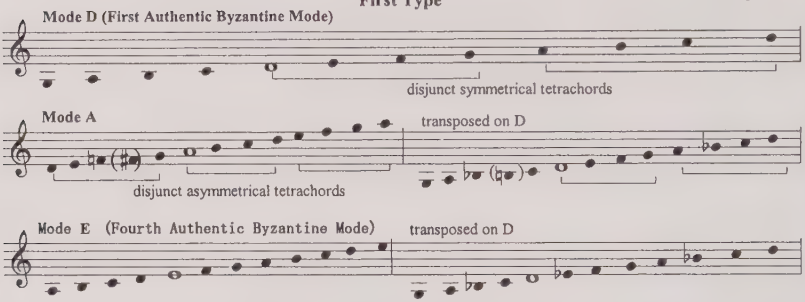


The New Slavic Mode in the Balkans

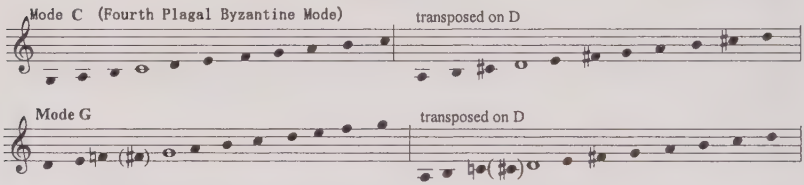
Diatonic Southwestern Balkan Modes Used in Albanian Urban Songs

Example C

First Type

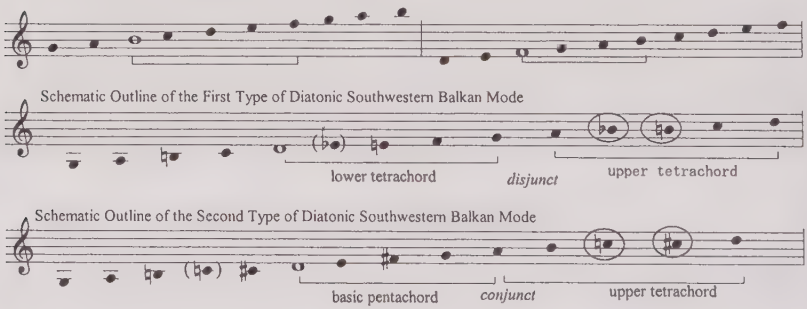


Second Type

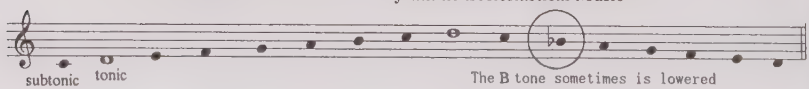


Modes B and F

Between the tonic and dominant, and the tonic and subdominant, a tritone interval is produced; the B and F modes consist of an isolated intervallic relationship.


Schematic Outline of the First Type of Diatonic Southwestern Balkan Mode
lower tetrachord
disjunct
upper tetrachord
Schematic Outline of the Second Type of Diatonic Southwestern Balkan Mode
basic pentachord
conjunct
upper tetrachord

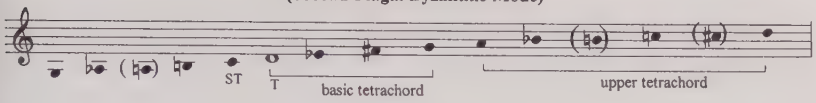
The Scale of Mode I of Byzantine Ecclesiastical Music



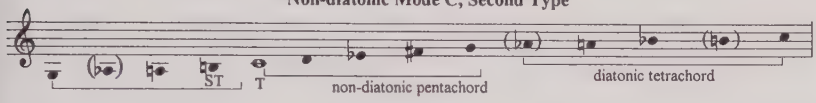
Non-diatonic Southwestern Balkan Modes Used in Albanian Urban Songs

Example D

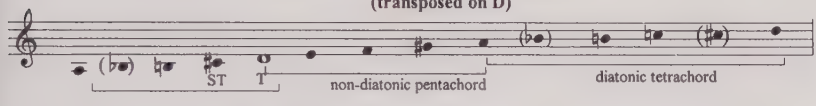
Non-diatonic Mode D, First Type
(Second Plagal Byzantine Mode)



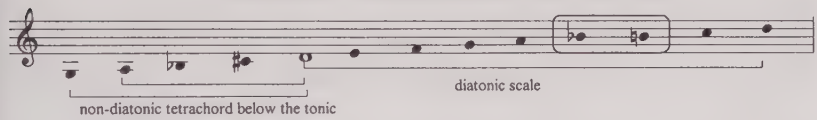
Non-diatonic Mode C, Second Type



Non-diatonic Mode C, Second Type
(transposed on D)



Non-diatonic Tetrachord Below the Tonic, Third Type



12 PERDE-S OF SHKODRAN AHENG

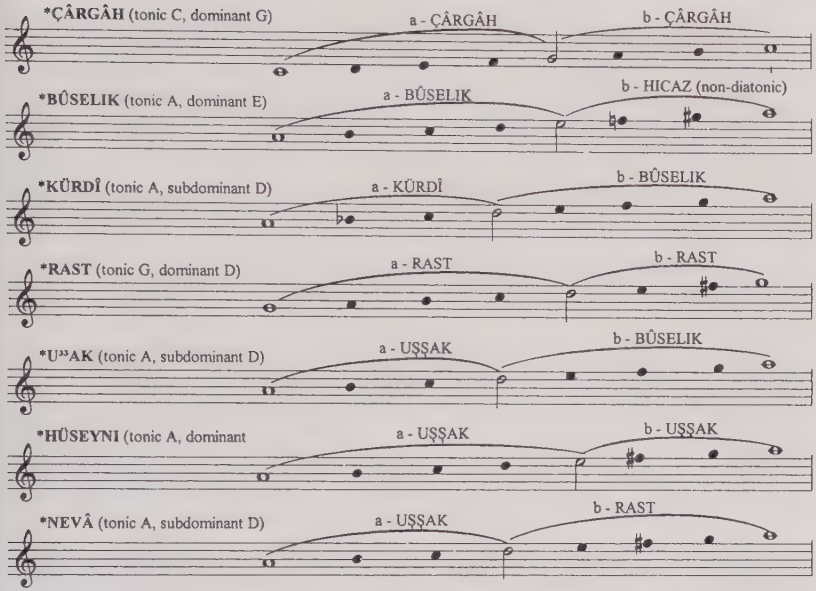
based on R. Sokoli's *Folklori Muzikor Shqiptar, (Morfologjia)*
Tiranë, 1965, Exx. 170-205

Example E

What Have You Told Someone (Po ti ç'ka i ke thanë dikuj), ex.15; O You Unhappy Nightingale (O bilbil ore i mjerë), ex 14;
The first perdeh: Dyqah, roughly similar to makam Hümayun or Hicaz
ST
T
the third degree, occasionally, is flattened by half a tone
Through That Orchard (Oh n'at fush' t'mejdanit), ex.5; I Go and Come Back to You Swiftly, Like a Bird (Shkoj e vij flutrim si zogu), ex.10;
The second perdeh: Zyl-i, roughly similar to Hicaz-Hümayun
For Many Days and Years Now (Tash sa dit' e mot), ex.12; Looking From the Window (Dola n'penxhere), ex. 25; In Praise of Your Charm and Beauty (Kenke nuri bukurisë), ex.6;
The third perdeh: Gjysë, roughly similar to Nikriz
When the Girl Goes to the Market (Për një ditë kur del goca në pazar), ex.34;
The fourth perdeh: Raas-i, roughly similar to Rast or major-minor system
The Night's Gone (Iku nata), ex.26; A Lass Is Coming Out of the Hammam (Del një vashë prej hamami), ex.27;
The fifth perdeh: Sergjah-i, roughly similar to Segâh
ST
The sixth perdeh: Huzam-i, roughly similar to Hüzzam
A Lass Is Comming Out of the Hammam (Del një vashë prej hamami), ex.27, the refrain (bars 19-23);
The seventh perdeh: Nevish-i, roughly similar to Eviç
The eighth perdeh: Hysejn-i, roughly similar to Bayâtî (on A…îrân) or Muhâyyer
The ninth perdeh: Sabah-i, roughly similar to Bayâtî
May God Save Your Beauty (Marshalla bukuris s'ate), ex.1;
The tenth perdeh: Leva, roughly similar to Rast in the basic pentachord and U……ak in the upper tetrachord
That Was My Destiny (Për mue paska ken kismet), ex.3;
The eleventh perdeh: Nihavend, similar to Bûselik (on A) or Nihâvent (on G); also roughly similar to harmonic minor
I Have Been in Love with You (Un' o ty moj të kam dasht), ex.24; I Am Your Lover (Dashtnuer t'u bana), ex.4;
The twelvth perdeh: Divan, similar to Zirgüleli-Hicaz (Zengüle). There is another version with the finalis on A (?)

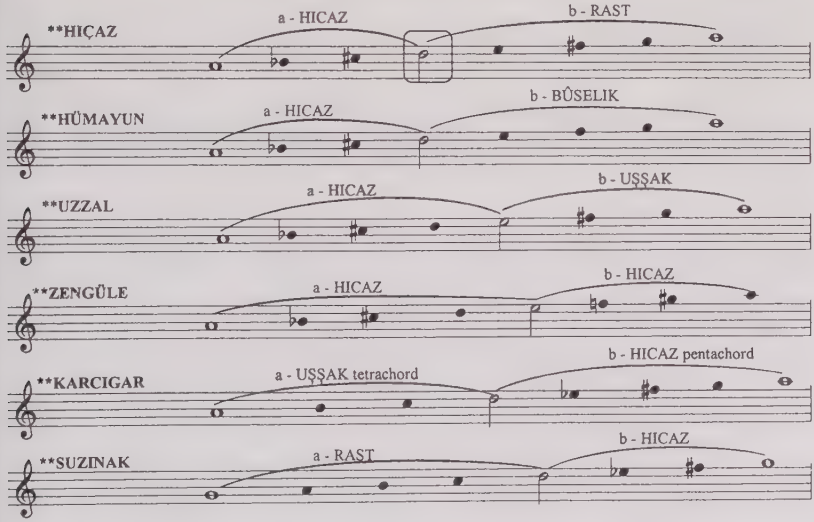
13 BASIC MAKAMS (after Signell); Compound (Mixed) Makams
(the first seven are roughly equivalent to the
Diatonic Modes (*), i.e., to Western notation)

Example F



Makams, with One or Two Augmented Seconds (**)
(roughly similar to Western conventional notation)

Example G



Basic Tetrachords and Pentachords

(roughly similar to Western conventional notation)

Example H

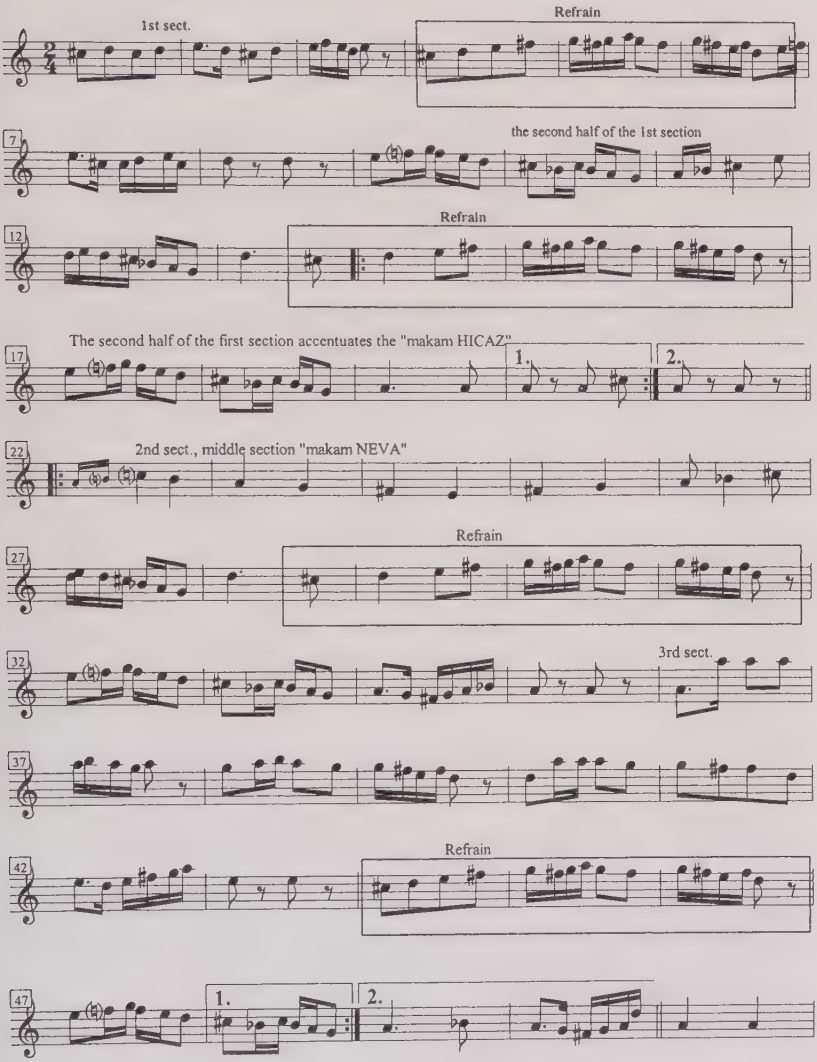
Other Tetrachords and Pentachords

The Beginning of the Aheng

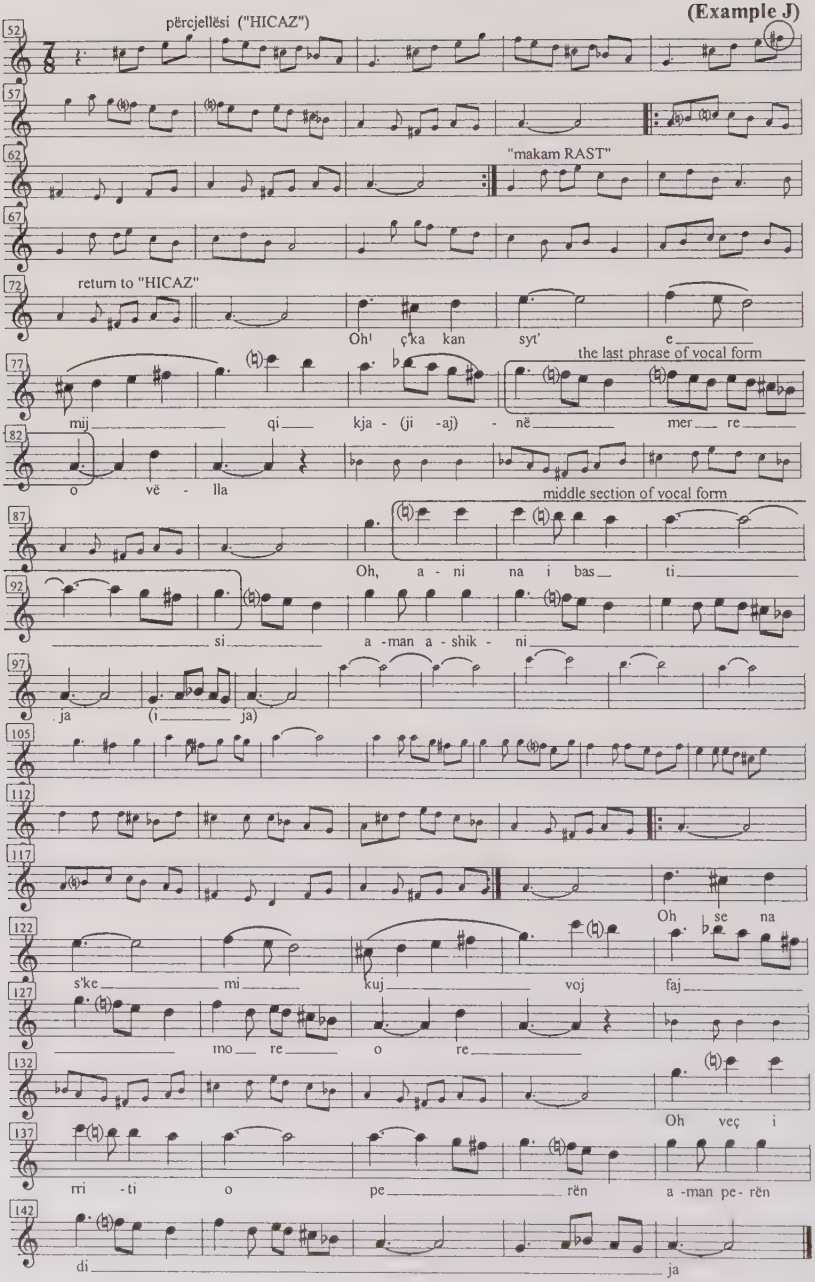
The Peshref, Përcjellësja and the Song

Transcribed by Frano Ndoja
(around 1915)

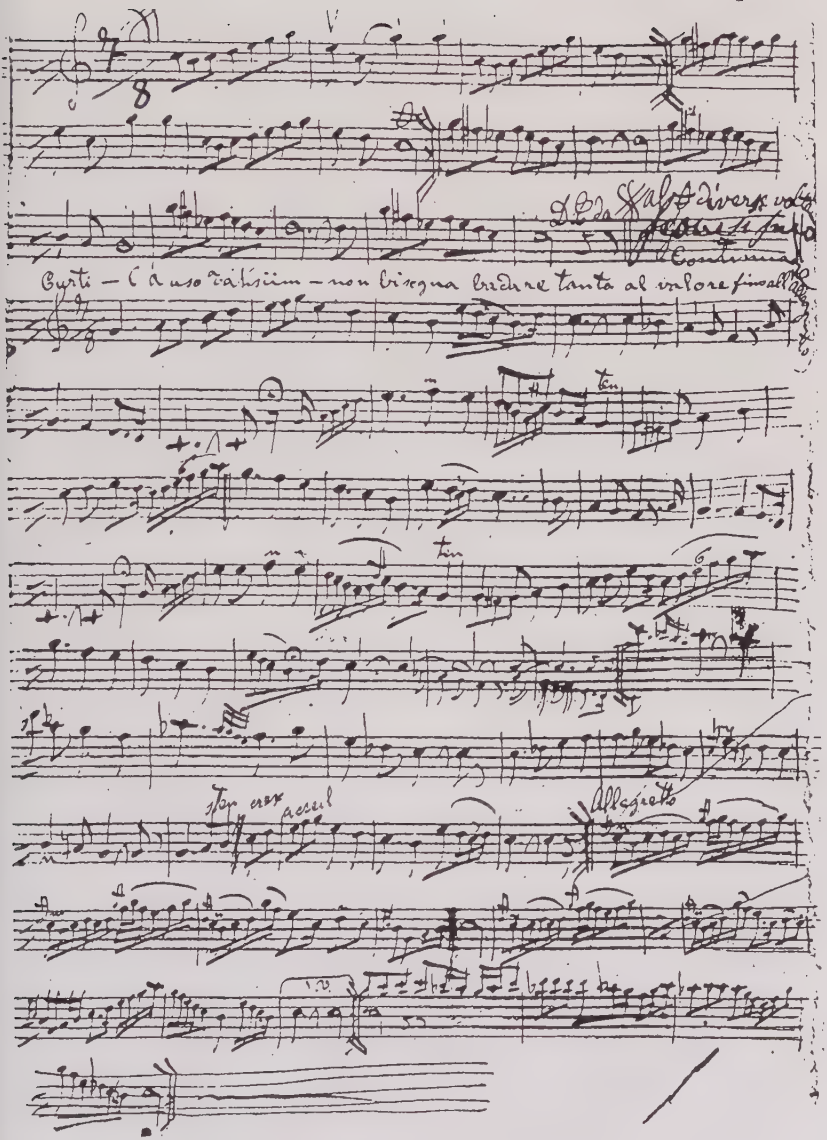
Example J



(Example J)


përcjellësi ("HICAZ")
"makam RAST"
return to "HICAZ"
Oh! ç'ka kan syt' e
the last phrase of vocal form
mij qi kja - (ji - aj) - në mer re
o vë - lla
middle section of vocal form
Oh, a - ni na i bas ti
si a - man a - shik - ni
ja (i ja)
Oh se na
s'ke mi kuj voj faj
mo re o re
Oh veç i
rri - ti o pe rën a - man pe - rën
di ja

Example K


Curti – Ch'a uso Italiano – non bisogna badare tanta al valore finale
Allegretto

NOTATION

ALBANIAN URBAN LYRIC SONGS

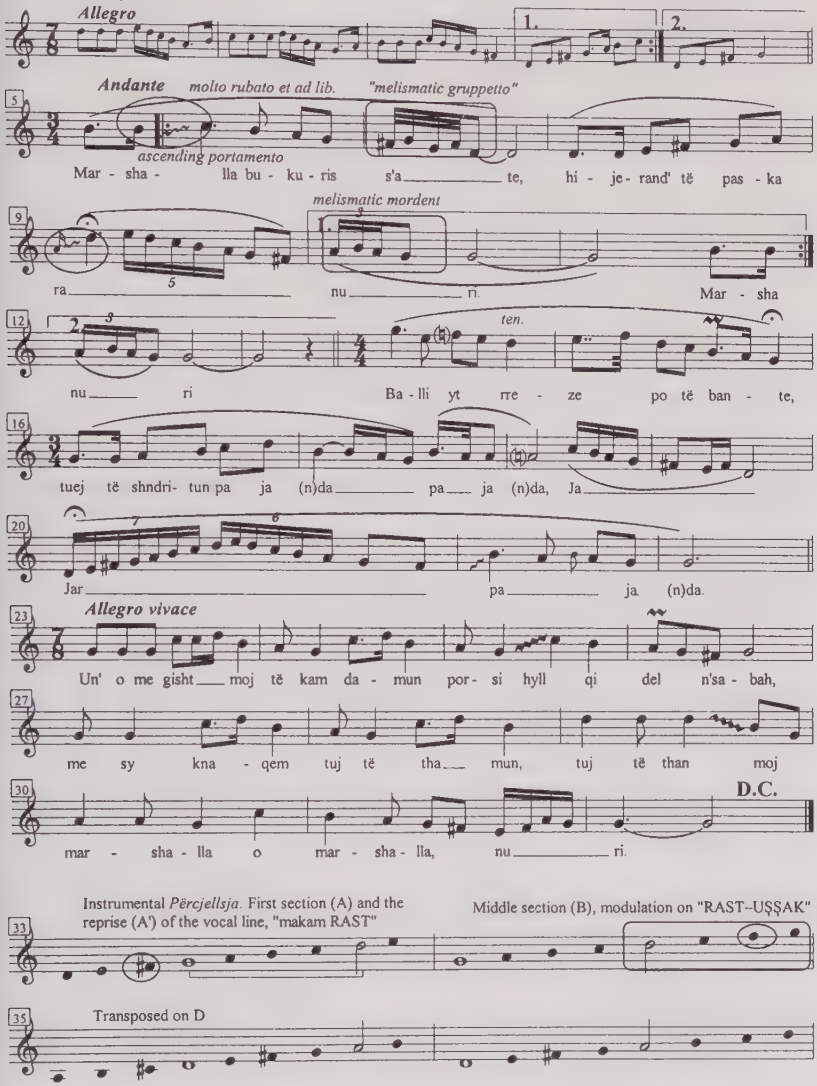
(Examples 1–52)

May God Save Your Beauty
(Marshalla bukuris s'ate)
Jare

SHKODRANE
Example 1

Transcribed by E. Koço,
from Kraja's interpretation

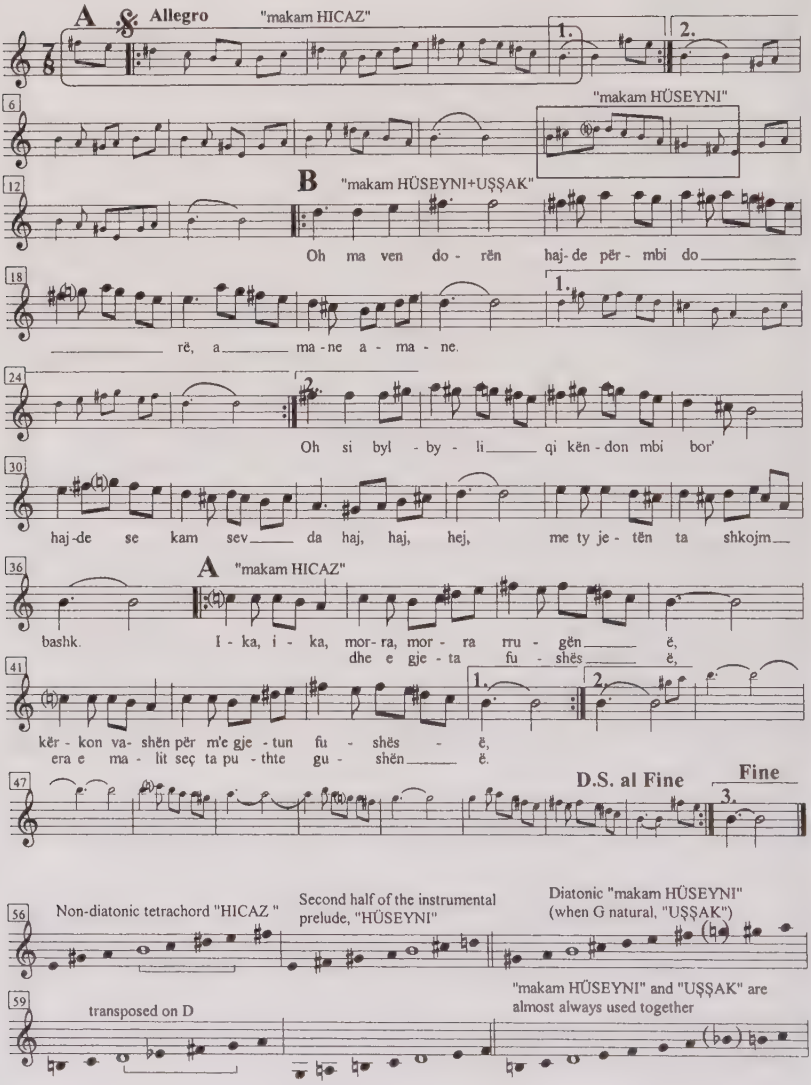
Words and music by Palokë Kurti


Allegro
1.
2.
Andante
molto rubato et ad lib.
"melismatic gruppetto"
ascending portamento
Mar - sha - lla bu - ku - ris s'a te, hi - je - rand' të pas - ka
melismatic mordent
ra nu ri. Mar - sha
ten.
nu ri Ba - lli yt rre - ze po të ban - te,
tuej të shndri- tun pa ja (n)da pa ja (n)da, Ja
Jar pa ja (n)da.
Allegro vivace
Un' o me gisht moj të kam da - mun por - si hyll qi del n'sa - bah,
me sy kna - qem tuj të tha mun, tuj të than moj
D.C.
mar - sha - lla o mar - sha - lla, nu ri.
Instrumental Përcjellsja. First section (A) and the reprise (A') of the vocal line, "makam RAST"
Middle section (B), modulation on "RAST–UŞŞAK"
Transposed on D

Put Your Hand On Mine
(Ma ven dorën përmbi dorë)

Transcribed by E. Koço,
from Ndoja's interpretation

SHKODRANE
Example 2A

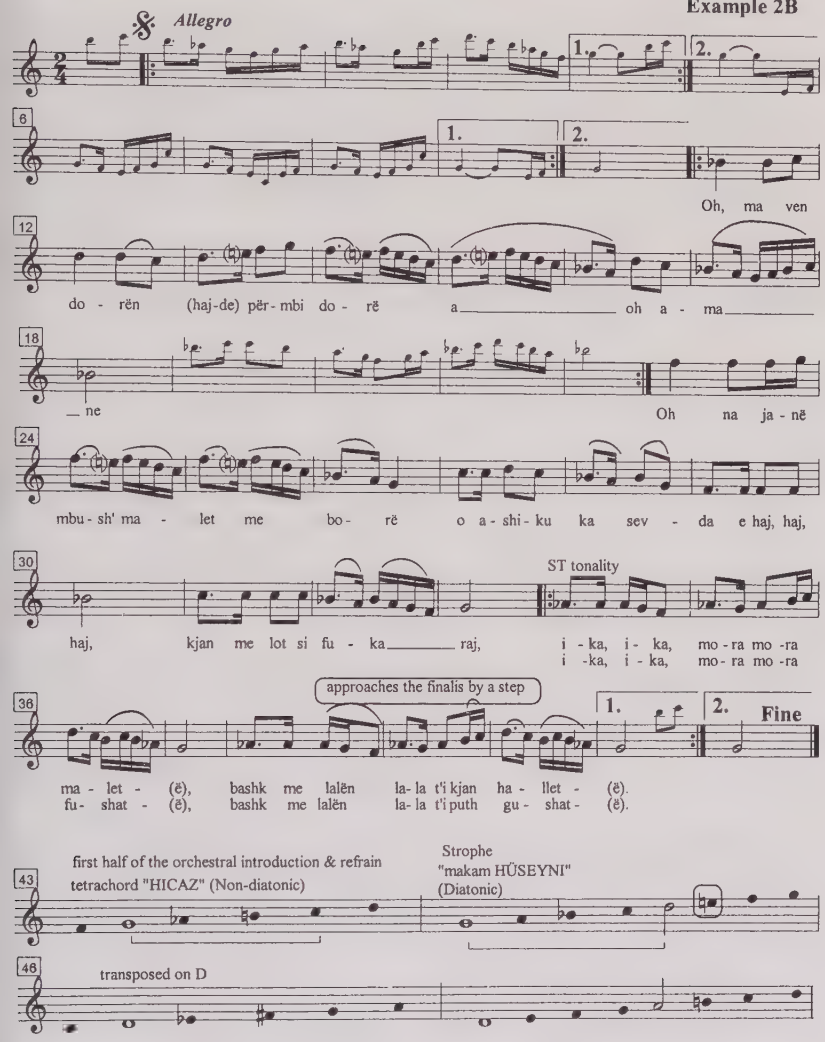

A
Allegro
"makam HICAZ"
1.
2.
"makam HÜSEYNI"
B
"makam HÜSEYNI+UŞŞAK"
Oh ma ven do - rën haj- de për - mbi do
rë, a ma - ne a - ma - ne.
Oh si byl - by - li qi kën - don mbi bor'
haj -de se kam sev da haj, haj, hej, me ty je - tën ta shkojm
A
"makam HICAZ"
bashk. I - ka, i - ka, mor - ra, mor - ra rru - gën ë,
dhe e gje - ta fu - shës ë,
kër - kon va- shën për m'e gje - tun fu - shës - ë,
era e ma - lit seç ta pu - thte gu - shën ë.
D.S. al Fine
Fine
3.
Non-diatonic tetrachord "HICAZ "
Second half of the instrumental prelude, "HÜSEYNI"
Diatonic "makam HÜSEYNI" (when G natural, "UŞŞAK")
transposed on D
"makam HÜSEYNI" and "UŞŞAK" are almost always used together

Put Your Hand on Mine
(Ma ven dorën përmbi dorë)

Transcribed by E. Koço,
from Tashko-Koço's interpretation

SHKODRANE

Example 2B


Allegro
1.
2.
Oh, ma ven
do - rën (haj-de) për - mbi do - rë a oh a - ma
ne
Oh na ja - në
mbu - sh' ma - let me bo - rë o a - shi - ku ka sev - da e haj, haj,
ST tonality
haj, kjan me lot si fu - ka raj,
i - ka, i - ka, mo - ra mo - ra
i - ka, i - ka, mo - ra mo - ra
approaches the finalis by a step
Fine
ma - let - (ë), bashk me lalën la- la t'i kjan ha - llet - (ë).
fu - shat - (ë), bashk me lalën la- la t'i puth gu - shat - (ë).
first half of the orchestral introduction & refrain
tetrachord "HICAZ" (Non-diatonic)
Strophe
"makam HÜSEYNI"
(Diatonic)
transposed on D

That Was My Destiny
(Për mue paska ken kismet)
(Jare)

SHKODRANE
Example 3

Transcribed by E. Koço,
from L. Miloti's interpretation

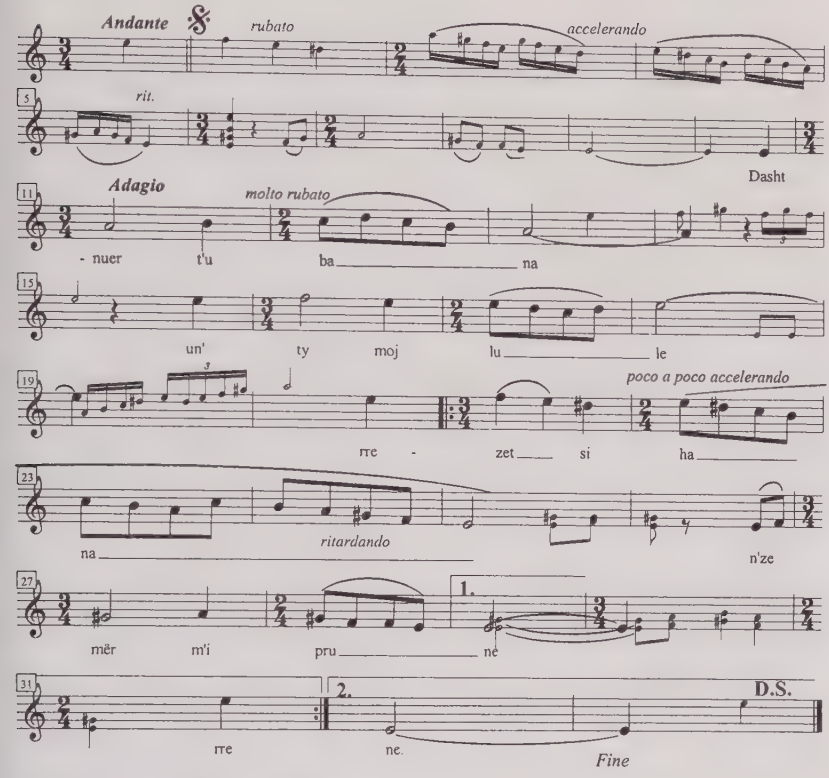
Composed by Palokë Kurti (?)

I Am Your Lover
(Dashtnuer t'u bana)

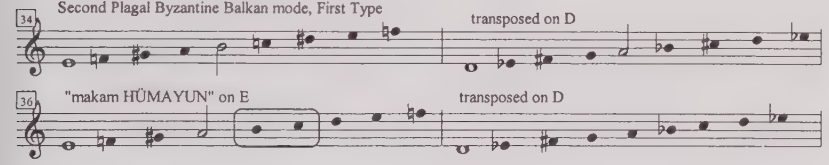
SHKODRANE
Example 4

Transcribed by E. Koço,
from Antoniu's interpretation

Music and words by Hasan Preza



"makam ZENGÜLE" on E
Non-diatonic Southwestern Balkan Mode, First Type
Second Plagal Byzantine Balkan mode, First Type



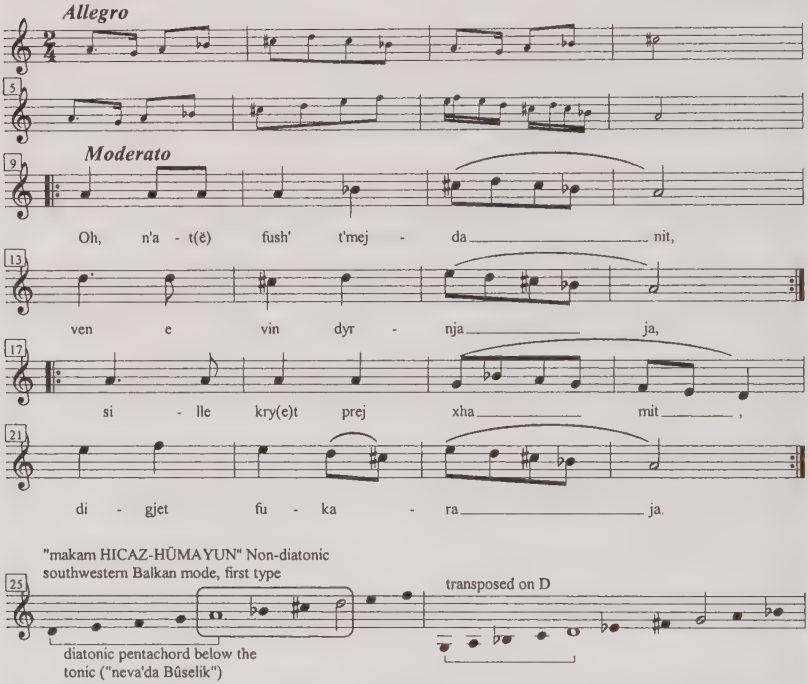
"makam HÜMAYUN" on E

Through That Orchard
(Oh n'at' fush' t'mejdanit)

SHKODRANE

Example 5

Transcribed by E. Koço,
from Tashko-Koço's interpretation


Allegro
Moderato
Oh, n'a - t(ë) fush' t'mej - da nit,
ven e vin dyr - nja ja,
si - lle kry(e)t prej xha mit ,
di - gjet fu - ka - ra ja.
"makam HICAZ-HÜMAYUN" Non-diatonic
southwestern Balkan mode, first type
diatonic pentachord below the
tonic ("neva'da Bûselik")
transposed on D

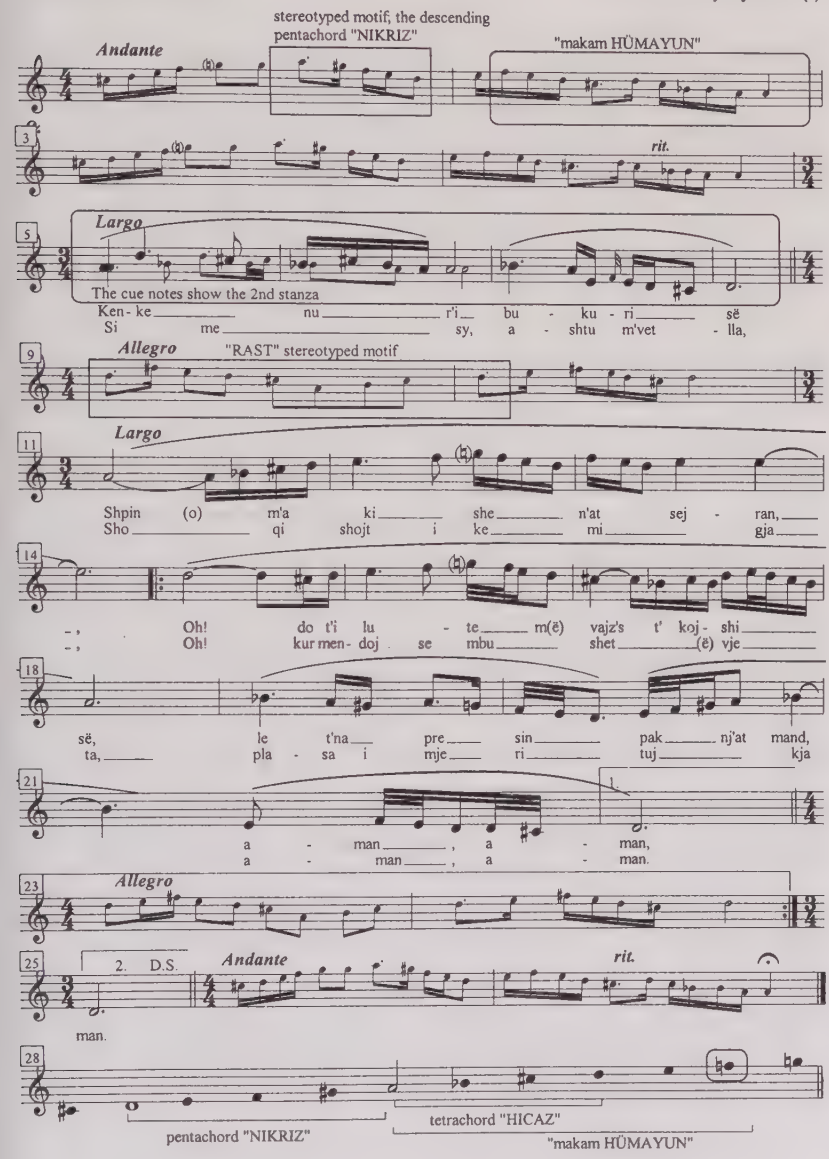
In Praise of Your Charming Beauty
(Kenke nur'i bukurisë)

SHKODRANE

Example 6

Transcribed by E. Koço,
from Tashko-Koço's interpretation

Music and words by Bejto Halili (?)


stereotyped motif, the descending pentachord "NIKRIZ"
"makam HÜMAYUN"
Andante
rit.
Largo
The cue notes show the 2nd stanza
Ken- ke nu r'i bu - ku - ri së
Si me sy, a - shtu m'vet - lla,
Allegro
"RAST" stereotyped motif
Largo
Shpin (o) m'a ki she n'at sej - ran,
Sho qi shojt i ke mi gja
Oh! do t'i lu - te m(ë) vajz's t' koj - shi
Oh! kur men- doj se mbu shet (ë) vje
së, le t'na pre sin pak nj'at mand,
ta, pla - sa i mje ri tuj kja
a - man, a - man,
a - man, a - man.
Allegro
2. D.S.
Andante
rit.
man.
pentachord "NIKRIZ"
tetrachord "HICAZ"
"makam HÜMAYUN"

You Are Tiny and Beautiful Like a Gold Coin
(Moj e vogël si florini)

SHKODRANE
Example 7

Transcribed by E. Koço,
from Kraja's interpretation

Words and music by Alush Beqari (?)

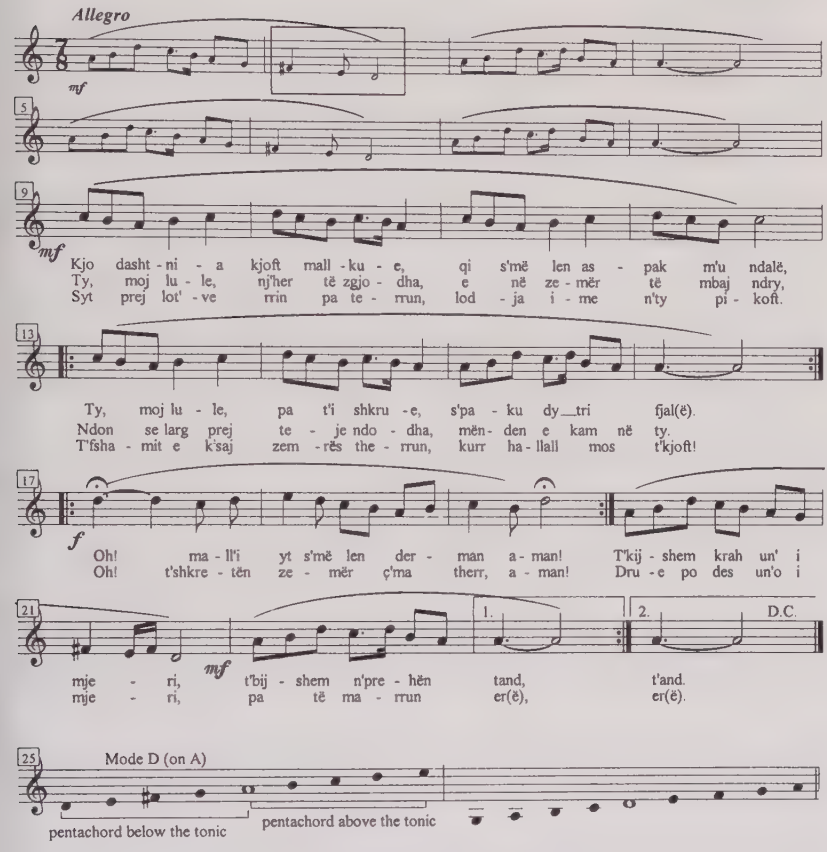
Allegro vivace
1.
2.
melodic formula on the tonic tonality
Oh, moj e vo - gël si flo - ri
Oh për mi haz - na t'xhe - va - hi
ni a - man, a - ma - ne i
rit a - man a - ma - ne i
melodic formula on the subtonic tonality
Oh, mbi ty shndri - sin ha n'e
di lli, nj'a - shtu moj zy ly
fe, për mbi sho - qet' tu a
mo re shpirt.
D.C.
Mode D (on A)
on D
pentachord below the tonic
pentachord above the tonic

Cursed Be This Love
(Kjo dashtnia kjoft mallkue)

Transcribed by E. Koço,
from Tashko-Koço's version

SHKODRANE

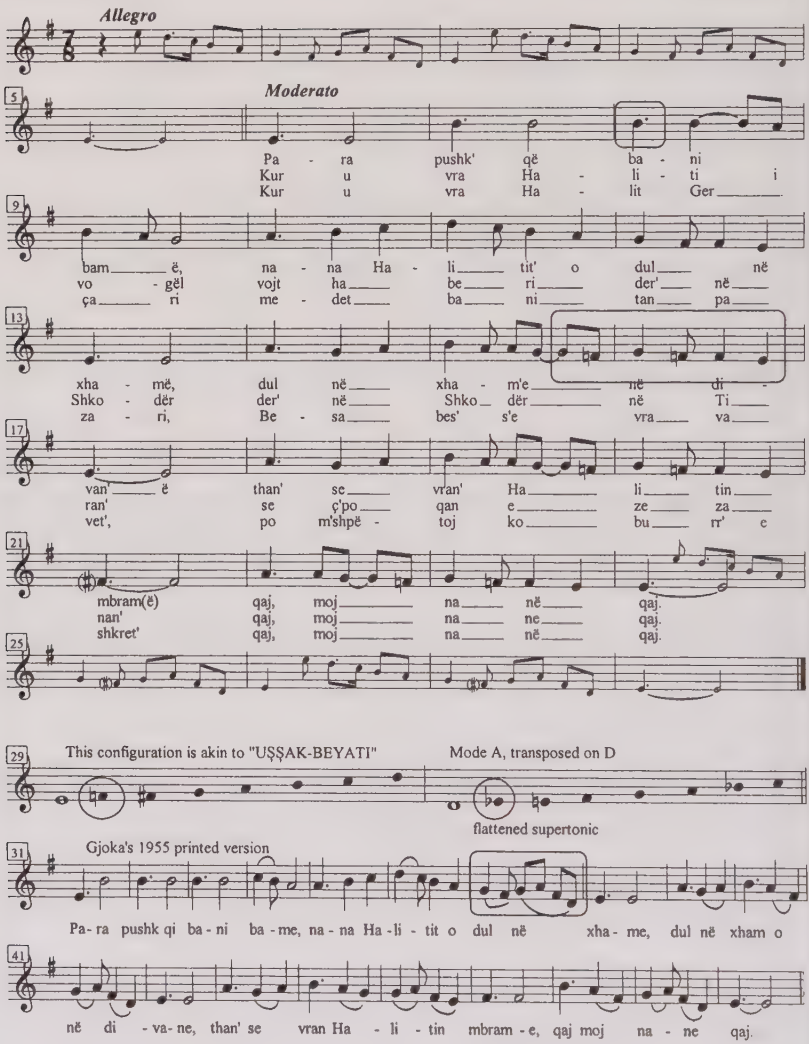
Example 8


Allegro
mf
Kjo dasht - ni - a kjoft mall - ku - e, qi s'më len as - pak m'u ndalë,
Ty, moj lu - le, nj'her të zgjo - dha, e në ze - mër të mbaj ndry,
Syt prej lot' - ve rrin pa te - rrun, lod - ja i - me n'ty pi - koft.
Ty, moj lu - le, pa t'i shkru - e, s'pa - ku dy_tri fjal(ë).
Ndon se larg prej te - je ndo - dha, mën - den e kam në ty.
T'fsha - mit e k'saj zem - rës the - rrun, kurr ha - llall mos t'kjoft!
f
Oh! ma - ll'i yt s'më len der - man a - man! T'kij - shem krah un' i
Oh! t'shkre - tën ze - mër ç'ma therr, a - man! Dru - e po des un'o i
mf
mje - ri, t'bij - shem n'pre - hën tand, t'and.
mje - ri, pa të ma - rrun er(ë), er(ë).
1.
2.
D.C.
Mode D (on A)
pentachord below the tonic
pentachord above the tonic

Little Halit
(Haliti i vogël)

Transcribed by E. Koço,
from Kraja's interpretation

DIBRANE
Example 9


Allegro
Moderato
Pa - ra pushk' që ba - ni
Kur u vra Ha - li - ti i
Kur u vra Ha - lit Ger
bam ë, na - na Ha - li tit' o dul në
vo - gël vojt ha be ri der' në
ça ri me - det ba ni tan pa
xha - më, dul në xha - m'e në di -
Shko - dër der' në Shko dër në Ti
za - ri, Be - sa bes' s'e vra va
van' ë than' se vran' Ha li tin
ran' se ç'po qan e ze za
vet', po m'shpë - toj ko bu rr' e
mbram(ë) qaj, moj na në qaj.
nan' qaj, moj na ne qaj.
shkret' qaj, moj na në qaj.
This configuration is akin to "UŞŞAK-BEYATI"
Mode A, transposed on D
flattened supertonic
Gjoka's 1955 printed version
Pa-ra pushk qi ba - ni ba - me, na - na Ha - li - tit o dul në xha - me, dul në xham o
në di - va - ne, than' se vran Ha - li - tin mbram - e, qaj moj na - ne qaj.

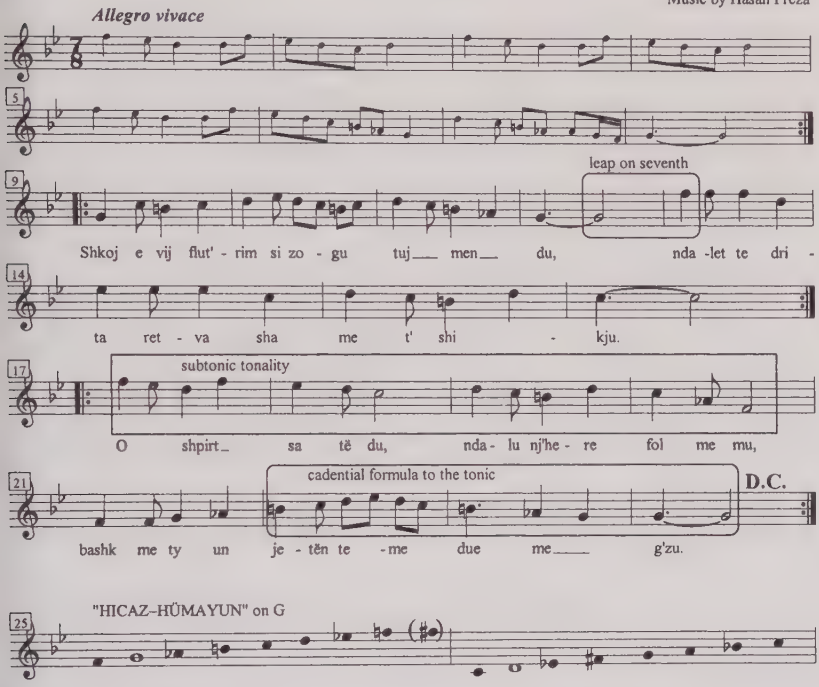
I Go and Come Back to You Swiftly Like a Bird
(Shkoj e vij flut'rim si zogu)

SHKODRANE

Example 10

Transcribed by E. Koço,
from Kraja's interpretation

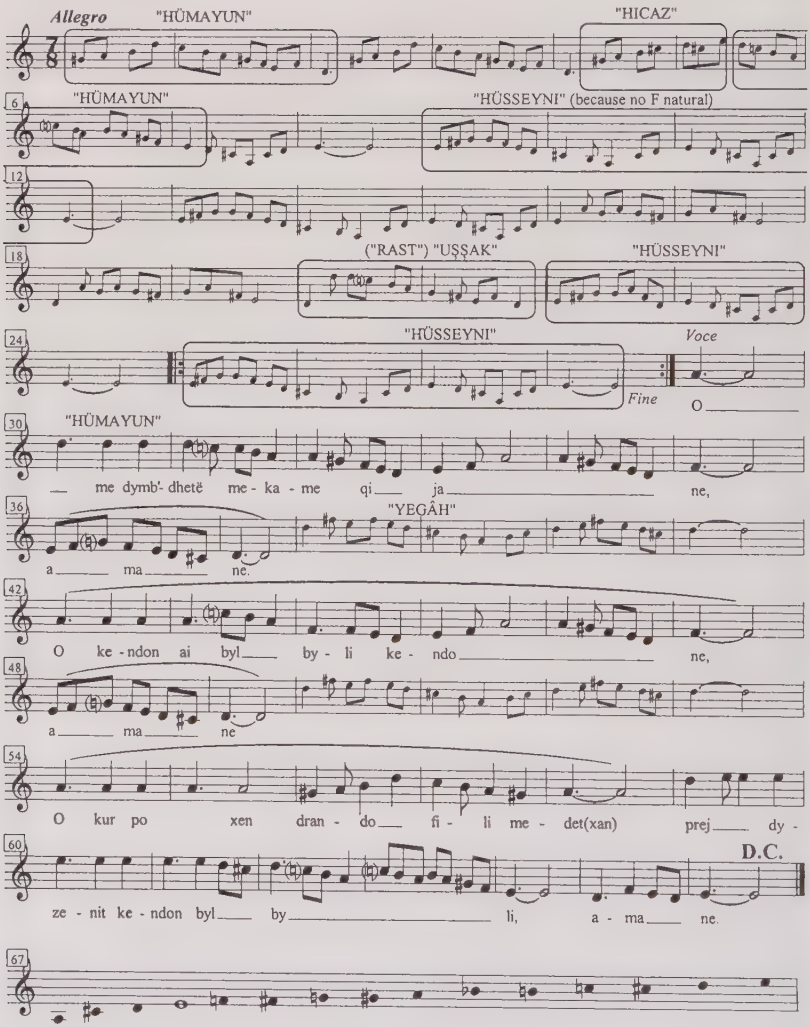
Music by Hasan Preza


Allegro vivace
leap on seventh
Shkoj e vij flut' - rim si zo - gu tuj___ men___ du, nda -let te dri -
ta ret - va sha me t' shi - kju.
subtonic tonality
O shpirt_ sa të du, nda - lu nj'he - re fol me mu,
cadential formula to the tonic
D.C.
bashk me ty un je - tën te - me due me___ g'zu.
"HICAZ-HÜMAYUN" on G

With Twelve Makam-s
(Me dymb'dhetë makame)

SHKODRANE
Example 11

Transcribed by E. Koço,
from Miloti's interpretation

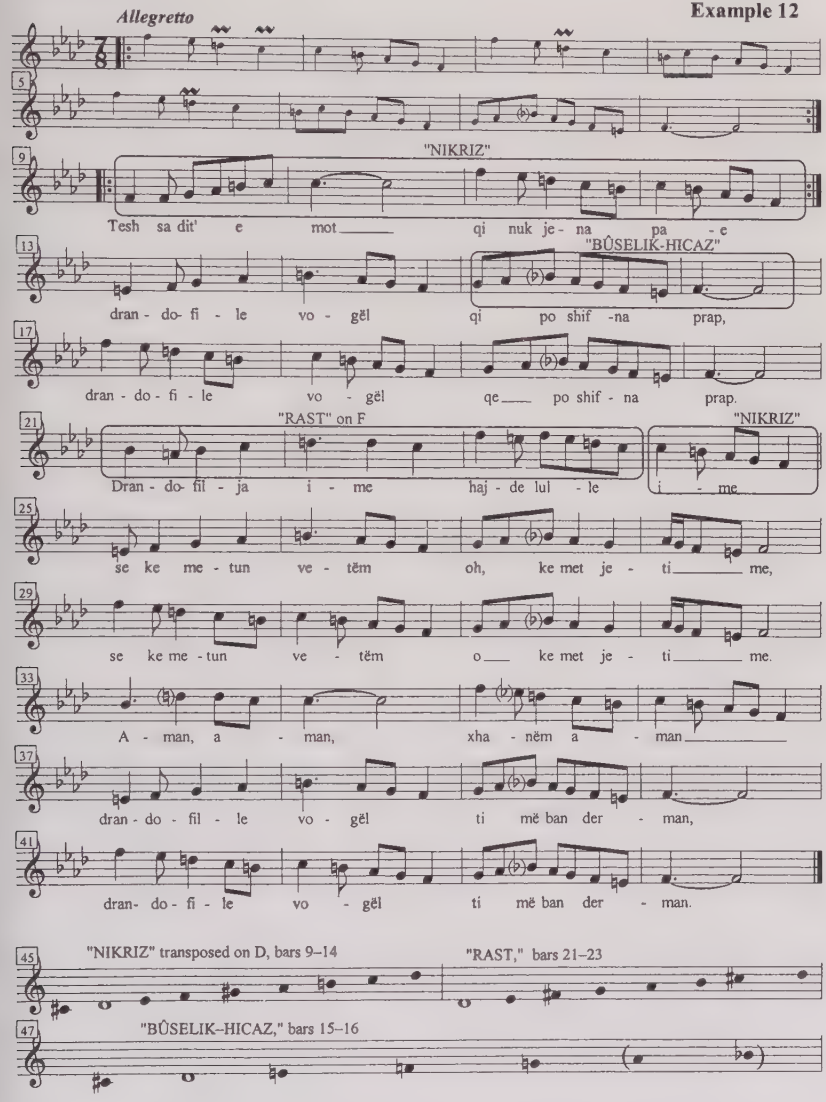

Allegro
"HÜMAYUN"
"HICAZ"
"HÜMAYUN"
"HÜSSEYNI" (because no F natural)
("RAST") "UŞŞAK"
"HÜSSEYNI"
"HÜSSEYNI"
Voce
Fine
"HÜMAYUN"
me dymb'- dhetë me - ka - me qi ja ne,
"YEGÂH"
a ma ne.
O ke - ndon ai byl by - li ke - ndo ne,
a ma ne
O kur po xen dran - do fi - li me - det(xan) prej dy -
D.C.
ze - nit ke - ndon byl by li, a - ma ne.

For Many Days and Years Now
(Tash sa dit'e mot)

Transcribed by E. Koço,
from Kraja's interpretation

SHKODRANE

Example 12


Allegretto
"NIKRIZ"
Tesh sa dit' e mot qi nuk je - na pa - e
"BÛSELIK-HICAZ"
dran - do- fi - le vo - gël qi po shif -na prap,
dran - do - fi - le vo - gël qe po shif - na prap.
"RAST" on F
"NIKRIZ"
Dran - do- fil - ja i - me haj - de lul - le i - me
se ke me - tun ve - tëm oh, ke met je - ti me,
se ke me - tun ve - tëm o ke met je - ti me.
A - man, a - man, xha - nëm a - man
dran - do - fil - le vo - gël ti më ban der - man,
dran- do - fi - le vo - gël ti më ban der - man.
"NIKRIZ" transposed on D, bars 9–14
"RAST," bars 21–23
"BÛSELIK–HICAZ," bars 15–16

Alas! What Has Happened to the World
(Vaj, si kenka ba dyrnjaja)

SHKODRANE
Example 13

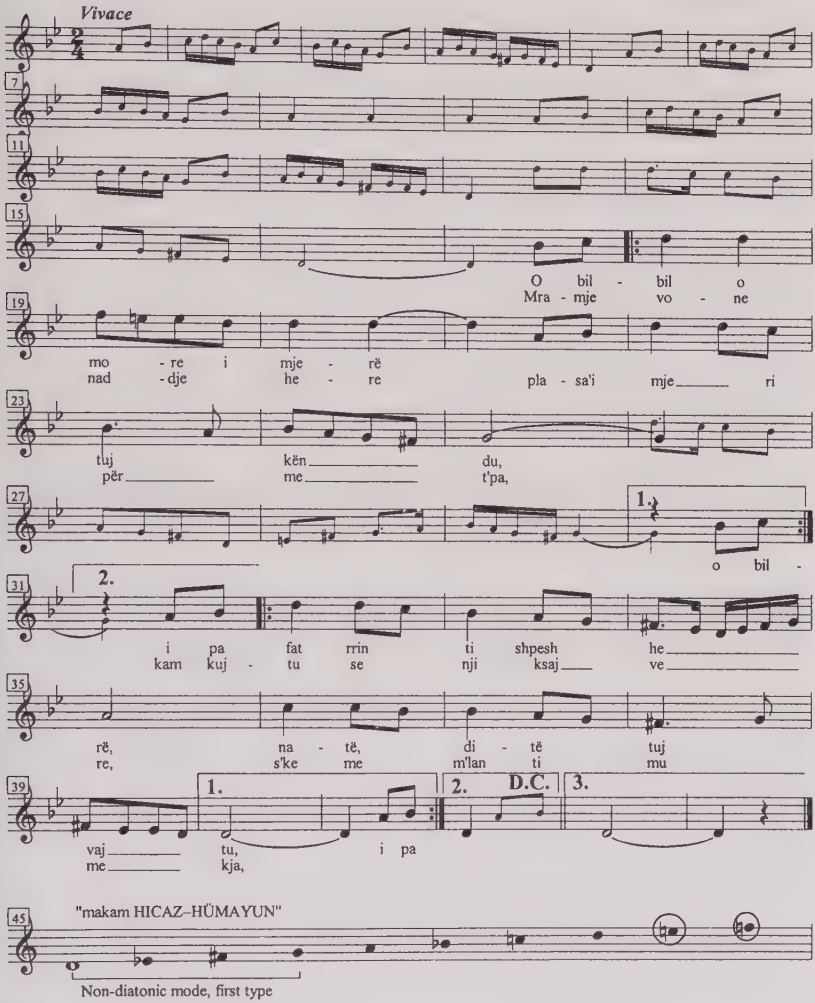
Transcribed by E. Koço,
from Antoniu's interpretation

Words and music by Ndrekë Vogli (Naraçi)

O You Unhappy Nightingale
(O bilbil ore i mjerë)

Transcribed by E. Koço,
from Ciko's interpretation

SHKODRANE
Example 14

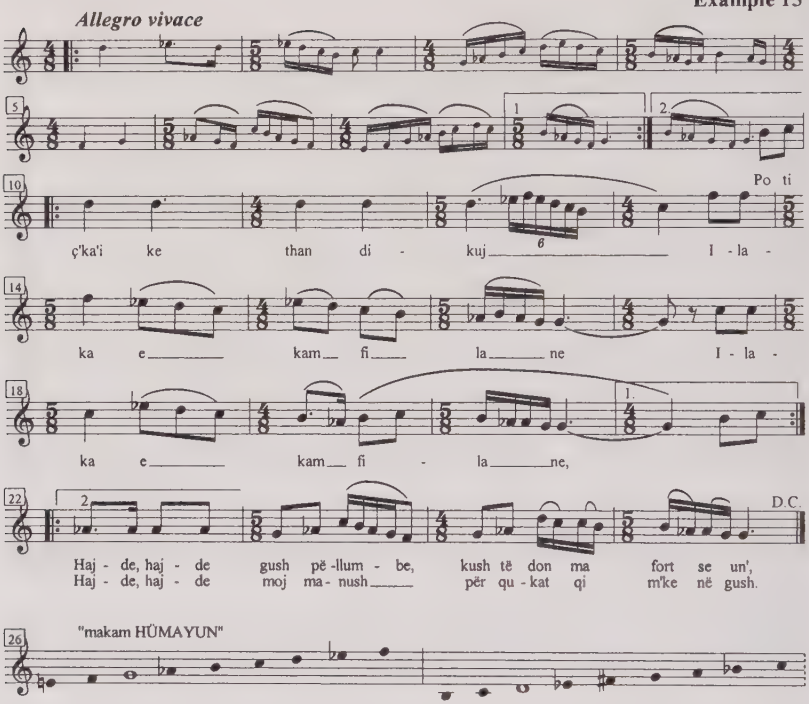


What Have You Told Someone
(Po ti ç'ka i ke thanë dikuj)

SHKODRANE

Example 15

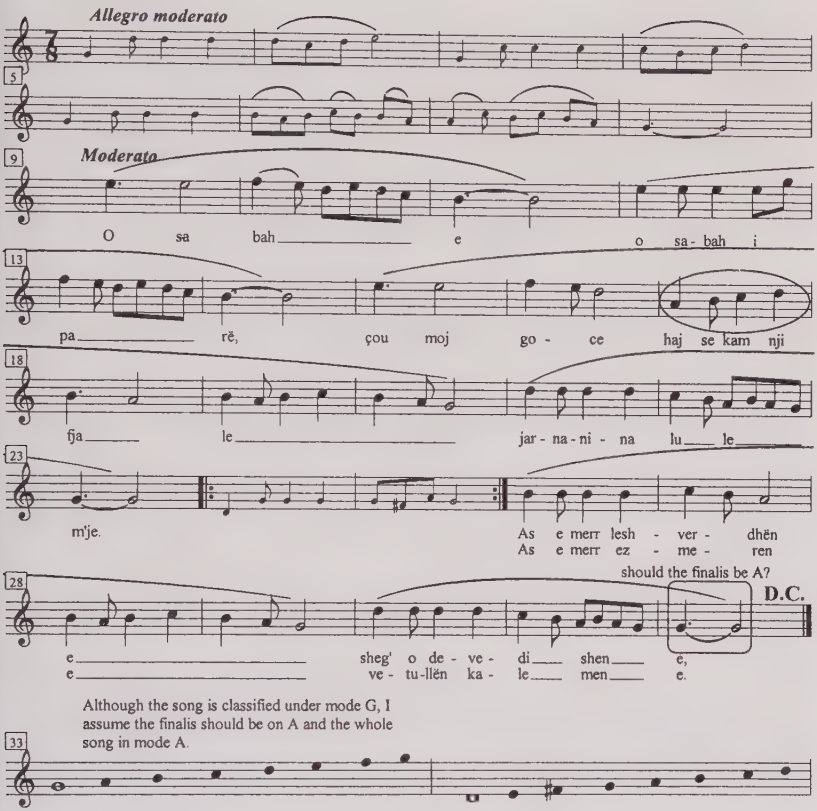
Arranged by L. Gjoka


Allegro vivace
Po ti
ç'ka'i ke than di - kuj I - la -
ka e kam fi la ne I - la -
ka e kam fi - la ne,
Haj - de, haj - de gush pë -llum - be, kush të don ma fort se un',
Haj - de, haj - de moj ma - nush për qu - kat qi m'ke në gush.
D.C.
"makam HÛMAYUN"

The Early Dawn
(O sabah i parë)

Transcribed by E. Koço,
from Antoniu's interpretation

SHKODRANE
Example 16

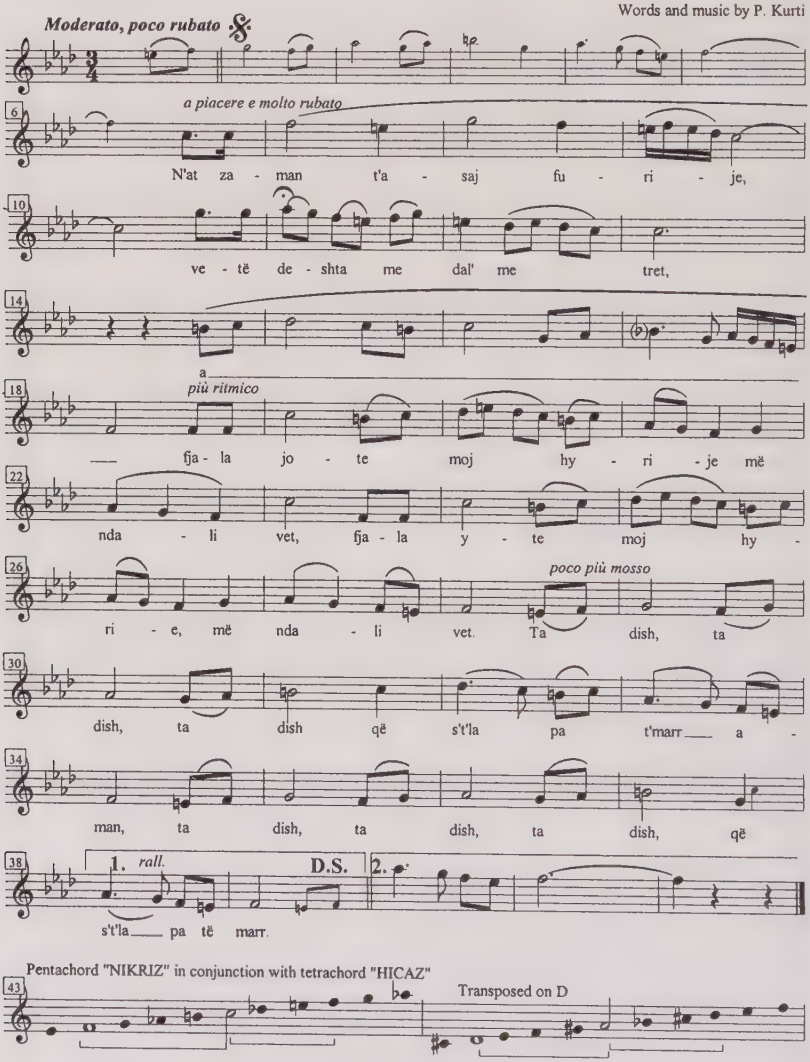

Allegro moderato
Moderato
O sa bah e o sa - bah i
pa rë, çou moj go - ce haj se kam nji
fja le jar - na - ni - na lu le
m'je.
As e merr lesh - ver - dhën
As e merr ez - me - ren
should the finalis be A?
D.C.
e sheg' o de - ve - di shen ë,
e ve - tu-llën ka - le men e.
Although the song is classified under mode G, I assume the finalis should be on A and the whole song in mode A.

At the Time of That Storm
(N'at zaman t'asaj furije)

Based on Ç. Zadeja's arrangement

SHKODRANE
Example 17

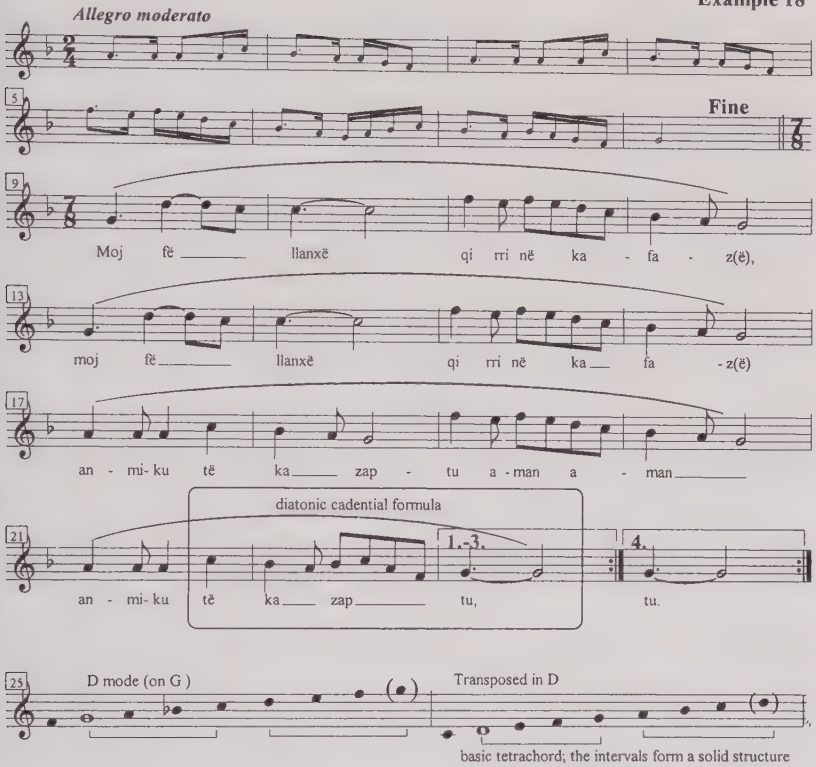
Words and music by P. Kurti


Moderato, poco rubato
a piacere e molto rubato
N'at za - man t'a - saj fu - ri - je,
ve - të de - shta me dal' me tret,
a più ritmico
fja - la jo - te moj hy - ri - je më
nda - li vet, fja - la y - te moj hy -
poco più mosso
ri - e, më nda - li vet. Ta dish, ta
dish, ta dish që s't'la pa t'marr a -
man, ta dish, ta dish, ta dish, që
1. rall.
D.S.
2.
s't'la pa të marr.
Pentachord "NIKRIZ" in conjunction with tetrachord "HICAZ"
Transposed on D

The Partridge Locked in the Cage
(Moj fëllanxë qi rri në kafaz)

Transcribed by E. Koço,
from Antoniu's interpretation

SHKODRANE
Example 18

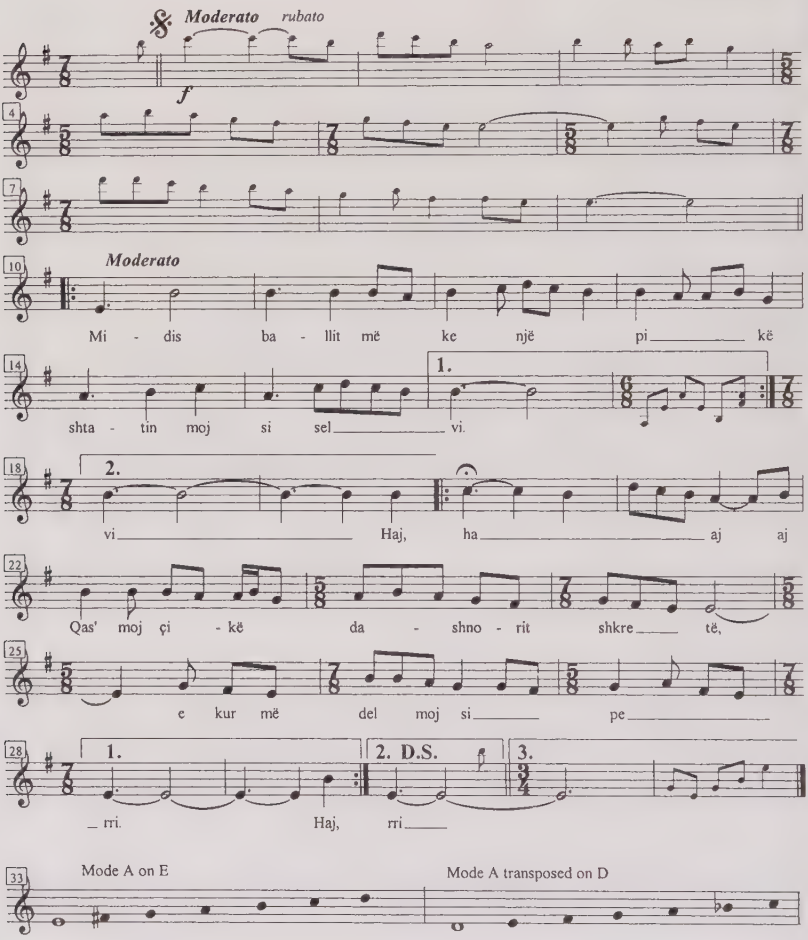

Allegro moderato
Fine
Moj fë llanxë qi rri në ka - fa - z(ë),
moj fë llanxë qi rri në ka fa - z(ë)
an - mi- ku të ka zap - tu a - man a - man
diatonic cadential formula
1.-3.
4.
an - mi- ku të ka zap tu,
tu.
D mode (on G)
Transposed in D
basic tetrachord; the intervals form a solid structure

In the Middle of Your Forehead You Have a Mole
(Midis ballit m'ke nji pikë)

SHKODRANE

Example 19

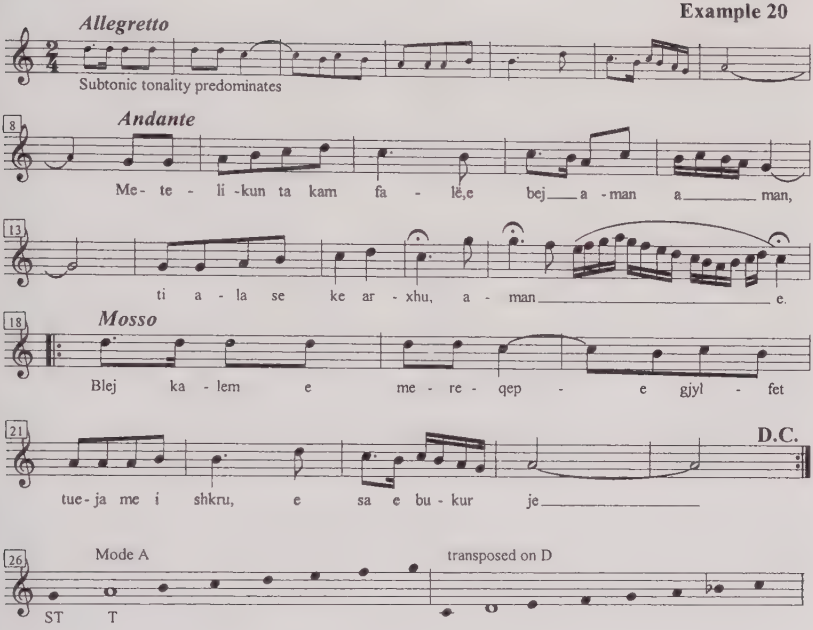
Arranged by L. Gjoka


Moderato rubato
f
Moderato
Mi - dis ba - llit më ke një pi kë
1.
shta - tin moj si sel vi.
2.
vi Haj, ha aj aj
Qas' moj çi - kë da - shno - rit shkre të,
e kur më del moj si pe
1.
2. D.S.
3.
rri. Haj, rri
Mode A on E
Mode A transposed on D

The Coin I Gave to You
(Metelikun t'a kam falë)

After P. Dungu,
in "Lyra Shqiptare," 1940

SHKODRANE
Example 20

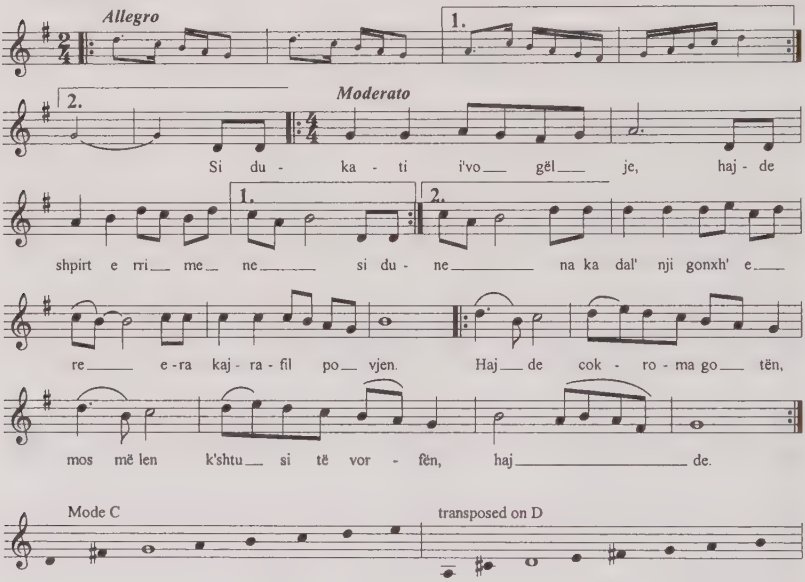

Allegretto
Subtonic tonality predominates
8
Andante
Me - te - li - kun ta kam fa - lë,e bej a - man a man,
13
ti a - la se ke ar - xhu, a - man e.
18
Mosso
Blej ka - lem e me - re - qep - e gjyl - fet
21
D.C.
tue - ja me i shkru, e sa e bu - kur je
26
Mode A
transposed on D
ST T

You Are Like a Precious Coin
(Si dukati i vogël je)

KOSOVARE

Example 21

After P. Dungu,
in "Lyra Shqiptare," 1940

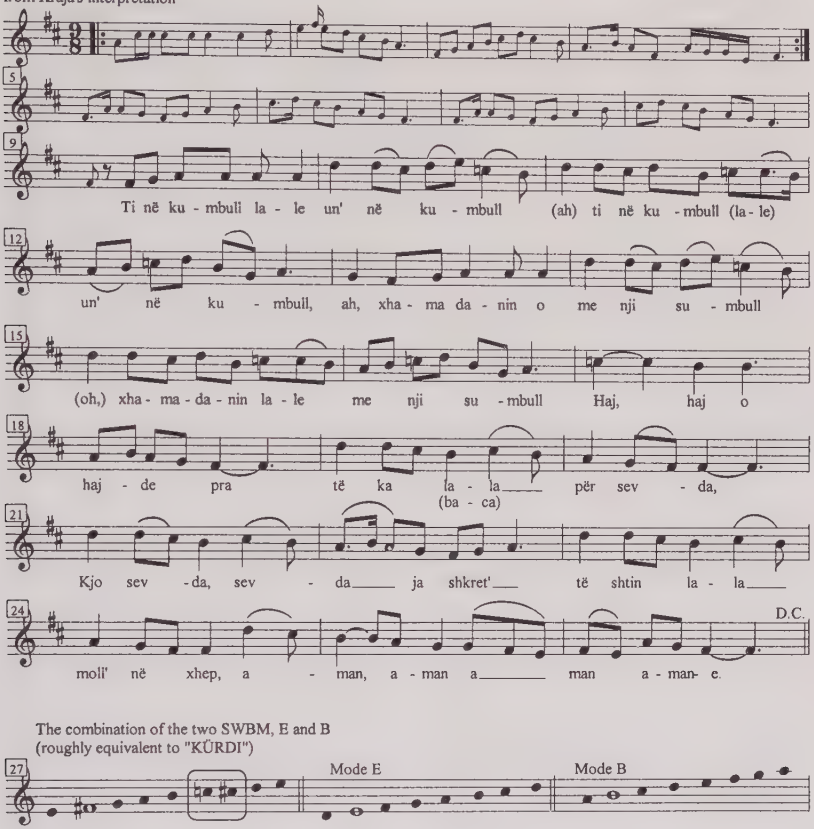

Allegro
1.
2.
Moderato
Si du - ka - ti i'vo gël je, haj - de
1.
2.
shpirt e rri me ne si du - ne na ka dal' nji gonxh' e
re e - ra kaj - ra - fil po vjen. Haj de cok - ro - ma go tën,
mos më len k'shtu si të vor - fën, haj de.
Mode C
transposed on D

You, At the Plum-Tree, I, At the Plum-Tree
(Ti në kumbull, un' në kumbull)

KOSOVARE

Example 22

Transcribed by E. Koço,
from Kraja's interpretation


Ti në ku - mbuli la - le un' në ku - mbull (ah) ti në ku - mbull (la - le)
un' në ku - mbull, ah, xha - ma da - nin o me nji su - mbull
(oh,) xha - ma - da - nin la - le me nji su - mbull Haj, haj o
haj - de pra të ka la - la (ba - ca) për sev - da,
Kjo sev - da, sev - da ja shkret' të shtin la - la
D.C.
moli' në xhep, a - man, a - man a man a - man - e.
The combination of the two SWBM, E and B
(roughly equivalent to "KÜRDI")
Mode E
Mode B

The Small Apple
(Molla e vogël)

Transcribed by E. Koço,
from Kraja's interpretation

KOSOVARE

Example 23

Allegro
Fine
Ka - raj - fil në ko - dër dran - do - fil në ko dër
Ka - raj - fil në bah - çe dran - do - fil në bah çe
vaj - za'e mir' në Shko - dër, mo - lla'e vo - gël o,
zem - rën ma kë - na - qe mo - lla'e vo - gël o,
D.S.
vaj - za'e mir' në Shko - dër mo - ll(a)'e vo gël o.
zem - rën ma kë - na - qe mo - ll(a)'e vo gël o.
Mode A
transposed on D

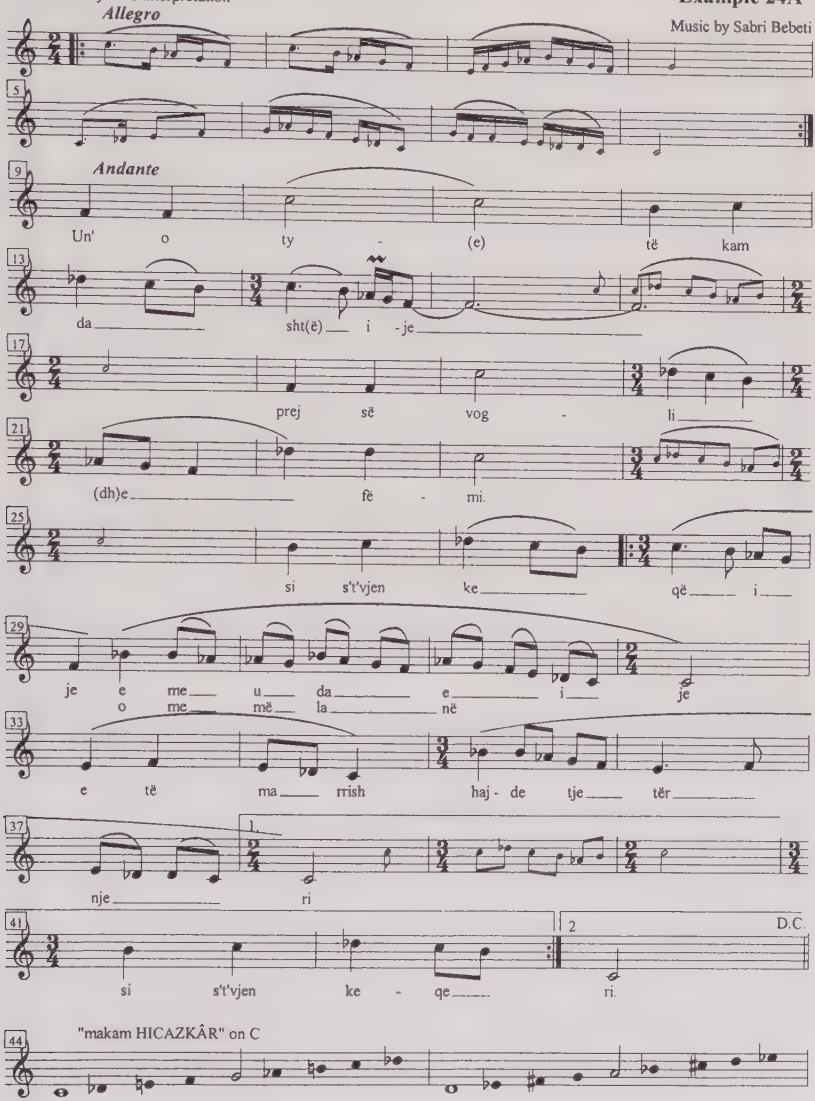
I Have Been in Love with You
(Un'o ty moj të kam dasht)

Transcribed by E. Koço,
from Hafsa Zyberi's interpretation

ELBASANASE

Example 24A

Music by Sabri Bebeti


Allegro
Andante
Un' o ty - (e) të kam
da sht(ë) i - je
prej së vog - li
(dh)e fë - mi.
si s't'vjen ke që i
je e me u da e i je
o me më la në
e të ma rrish haj - de tje tër
nje ri
si s't'vjen ke - qe ri.
1.
2
D.C.
"makam HICAZKÂR" on C

I Have Been in Love with You
(Un'o ty moj të kam dasht)

ELBASANASE

Example 24B

Transcribed by E. Koço,
from Kraja's interpretation

Music by Sabri Bebeti

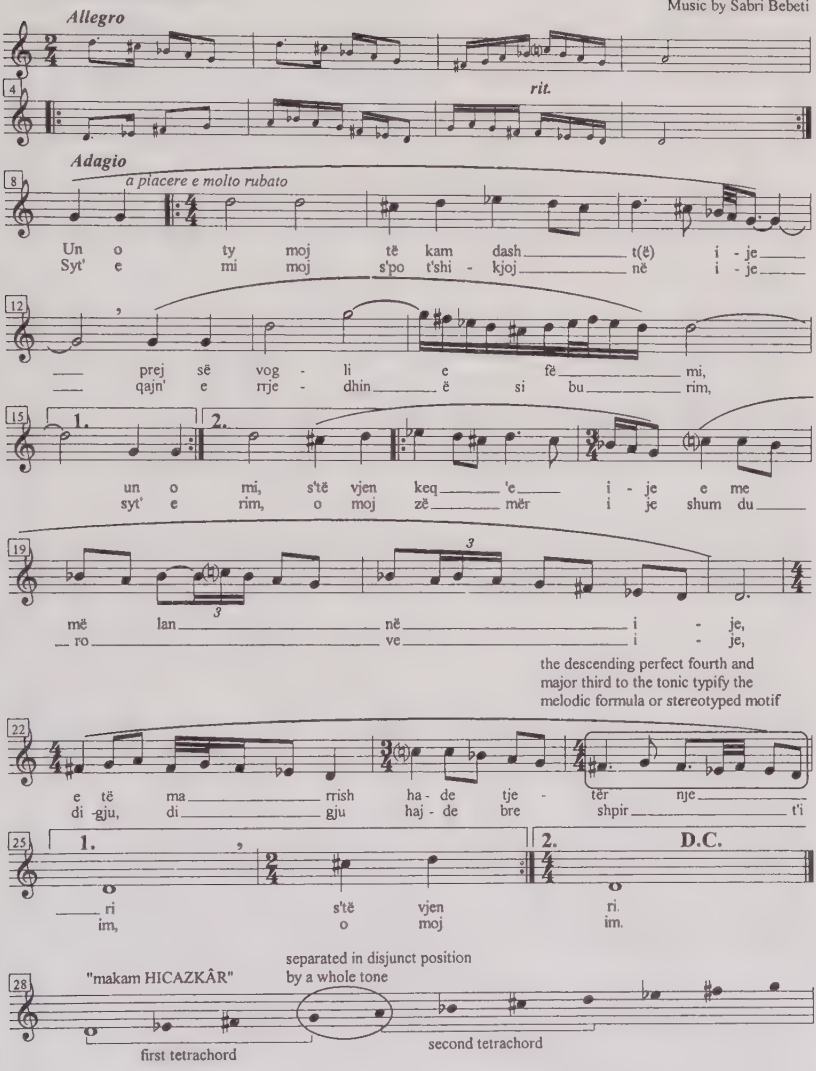
I Have Been in Love with You
(Un'o ty moj të kam dasht)

ELBASANASE

Example 24C

Transcribed by E. Koço,
from Tashko-Koço's interpretation

Music by Sabri Bebeti

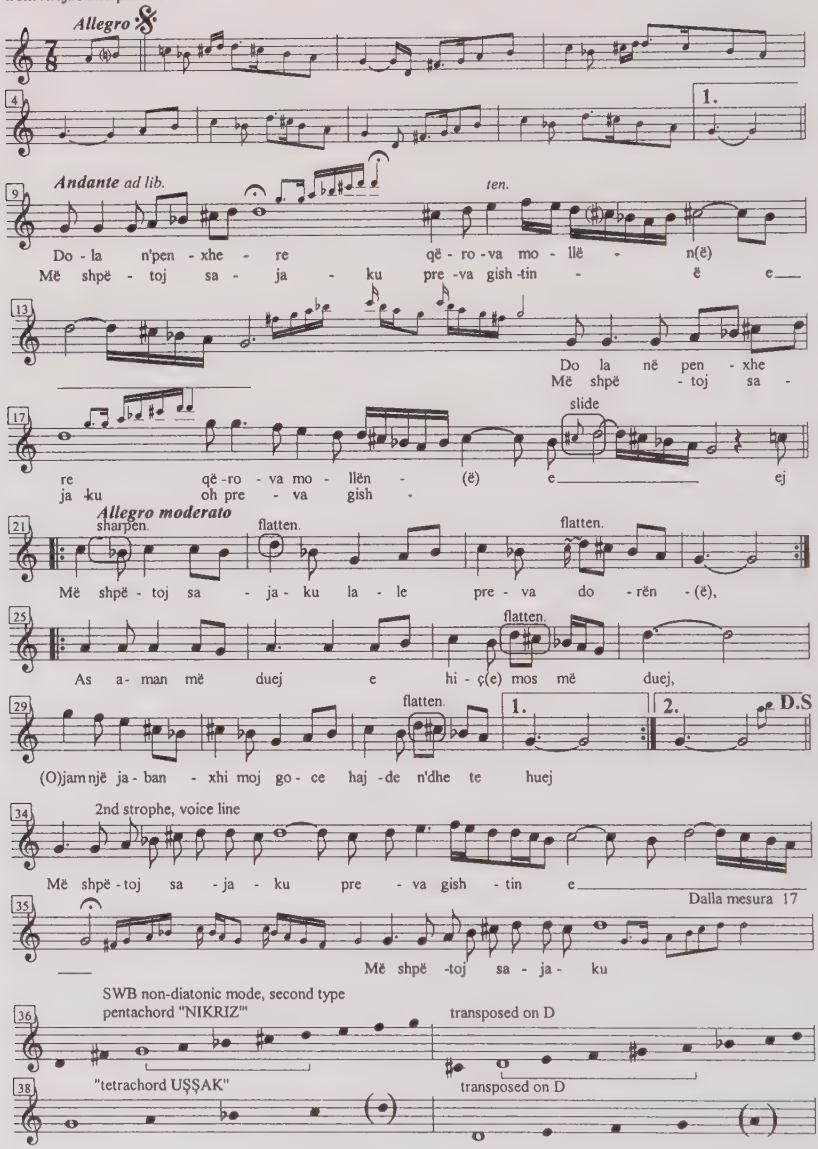

Allegro
rit.
Adagio
a placere e molto rubato
Un o ty moj të kam dash t(ë) i - je
Syt' e mi moj s'po t'shi - kjoj në i - je
prej së vog - li e fë mi,
qajn' e rrje - dhin ë si bu rim,
1.
2.
un o mi, s'të vjen keq 'e i - je e me
syt' e rim, o moj zë mër i je shum du
më lan në i - je,
ro ve i - je,
the descending perfect fourth and
major third to the tonic typify the
melodic formula or stereotyped motif
e të ma rrish ha - de tje - tër nje
di -gju, di gju haj - de bre shpir t'i
1.
2.
D.C.
ri s'të vjen ri
im, o moj im.
"makam HICAZKÂR"
separated in disjunct position
by a whole tone
first tetrachord
second tetrachord

Looking from the Window
(Dola n'penxhere)

ELBASANASE

Example 25A

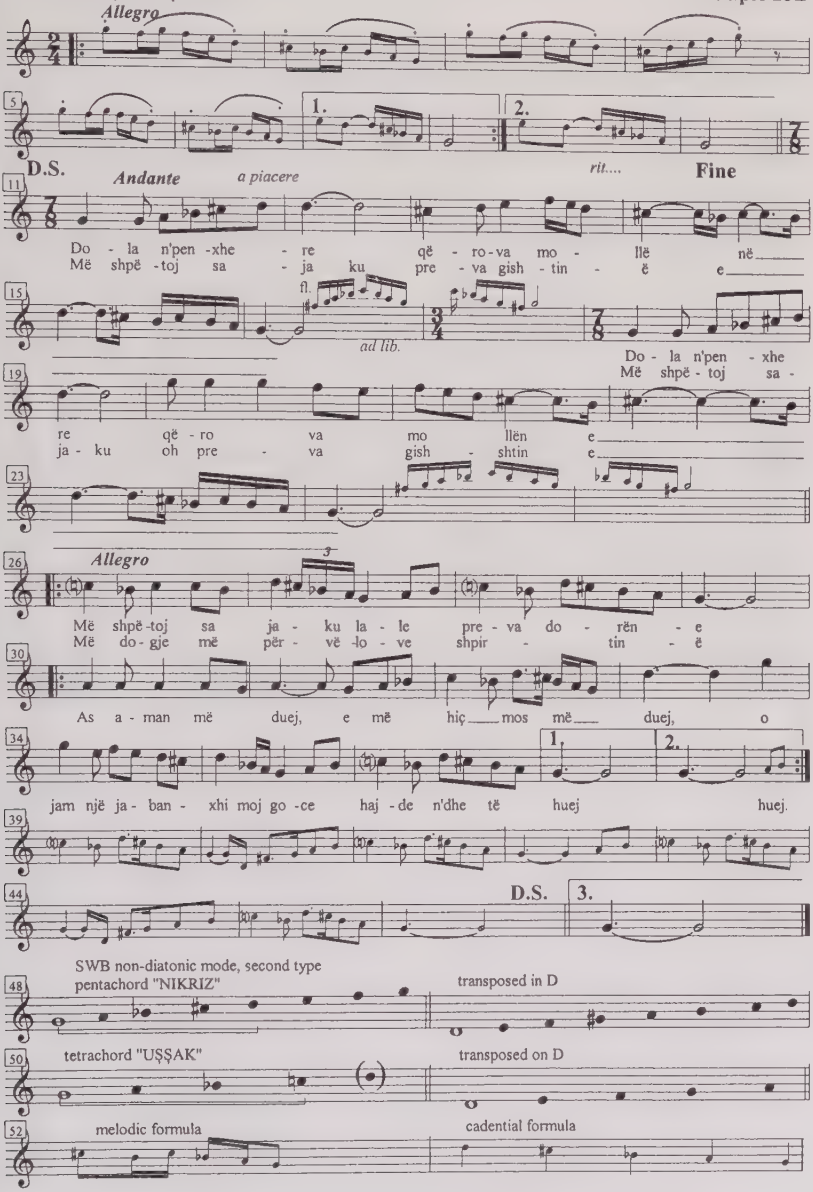
Transcribed by E. Koço,
from Kraja's interpretation


Allegro
1.
Andante ad lib.
ten.
Do - la n'pen - xhe - re që - ro - va mo - llë - n(ë)
Më shpë - toj sa - ja - ku pre - va gish - tin - ë e
Do la në pen - xhe
Më shpë - toj sa -
slide
re që - ro - va mo - llën - (ë) e ej
ja - ku oh pre - va gish -
Allegro moderato
sharpen.
flatten.
flatten.
Më shpë - toj sa - ja - ku la - le pre - va do - rën - (ë),
flatten.
As a - man më duej e hi - ç(e) mos më duej,
flatten.
1.
2.
D.S
(O)jam një ja - ban - xhi moj go - ce haj - de n'dhe te huej
2nd strophe, voice line
Më shpë - toj sa - ja - ku pre - va gish - tin e
Dalla mesura 17
Më shpë - toj sa - ja - ku
SWB non-diatonic mode, second type
pentachord "NIKRIZ"
transposed on D
"tetrachord UŞŞAK"
transposed on D

Looking From the Window
(Dola n'penxhere)

Transcribed by E. Koço,
from Tashko-Koço's interpretation

ELBASANASE
Example 25B


Allegro
D.S.
Andante
a piacere
rit....
Fine
Do - la n'pen - xhe - re që - ro - va mo - llë në
Më shpë - toj sa - ja ku pre - va gish - tin - ë e
fl.
ad lib.
Do - la n'pen - xhe
Më shpë - toj sa -
re që - ro va mo llën e
ja - ku oh pre - va gish - shtin e
Allegro
Më shpë-toj sa ja - ku la - le pre - va do - rën - e
Më do-gje më për - vë-lo - ve shpir - tin - ë
As a - man më duej, e më hiç mos më duej, o
jam një ja - ban - xhi moj go - ce haj - de n'dhe të huej huej.
D.S.
SWB non-diatonic mode, second type
pentachord "NIKRIZ"
transposed in D
tetrachord "UṢṢAK"
transposed on D
melodic formula
cadential formula

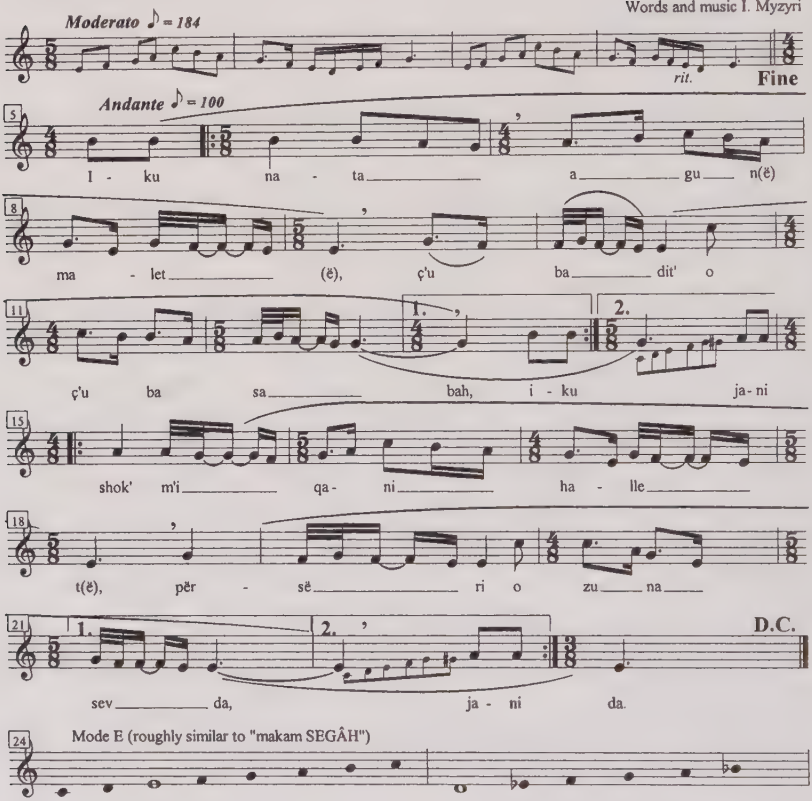
The Night's Gone
(Iku nata)

ELBASANASE

Example 26

Transcribed by E. Koço,
from Tashko-Koço's interpretation

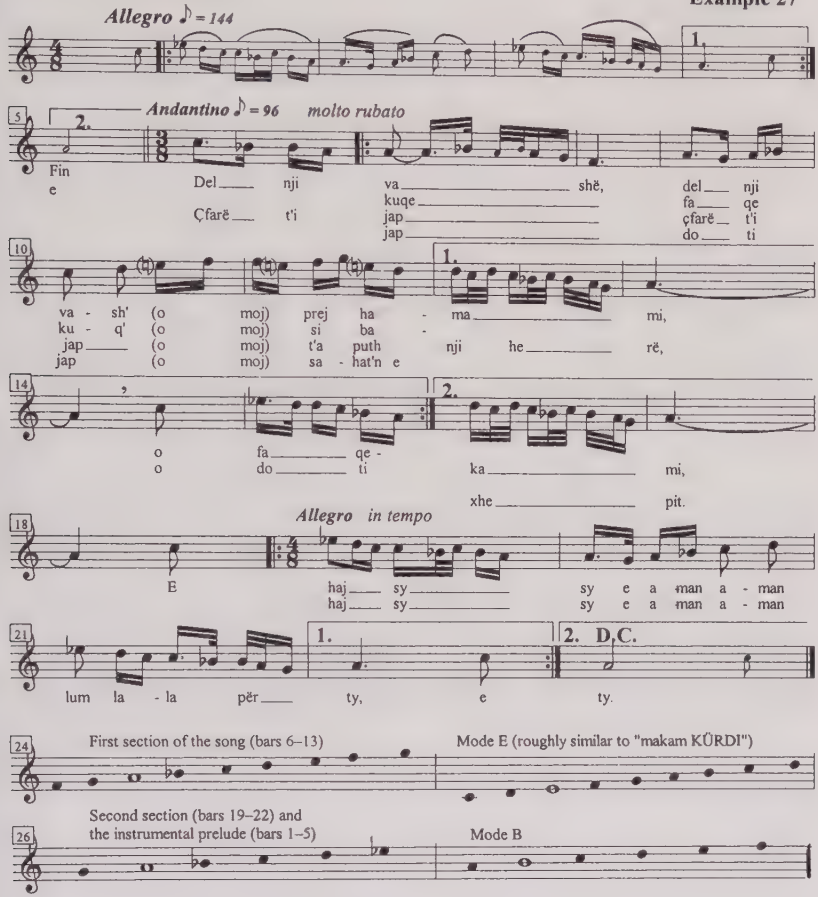
Words and music I. Myzyri


Moderato ♪ = 184
rit.
Fine
Andante ♪ = 100
I - ku na - ta a gu n(ë)
ma - let (ë), ç'u ba dit' o
1.
2.
ç'u ba sa bah, i - ku ja- ni
shok' m'i qa- ni ha - lle
t(ë), për - së ri o zu na
D.C.
sev da, ja - ni da.
Mode E (roughly similar to "makam SEGÂH")

A Lass Is Coming Out of the Hammam
(Del nji vashë prej hamami)

Transcribed by E. Koço,
from Tashko-Koço's interpretation

ELBASANASE
Example 27


Allegro ♪ = 144
1.
Andantino ♪ = 96 molto rubato
2.
Fin
e
Del nji va shë, del nji
Çfarë t'i kuqe fa qe
jap çfarë t'i
jap do ti
va - sh' (o moj) prej ha - ma mi,
ku - q' (o moj) si ba -
jap (o moj) t'a puth nji he rë,
jap (o moj) sa - hat'n e
o fa qe -
o do ti ka mi,
xhe pit.
Allegro in tempo
E haj sy sy e a man a - man
haj sy sy e a man a - man
1.
2. D.C.
lum la - la për ty, e ty.
First section of the song (bars 6–13)
Mode E (roughly similar to "makam KÜRDI")
Second section (bars 19–22) and
the instrumental prelude (bars 1–5)
Mode B

Zare, the Flower
(Zare trandafile)

ELBASANASE

Example 28

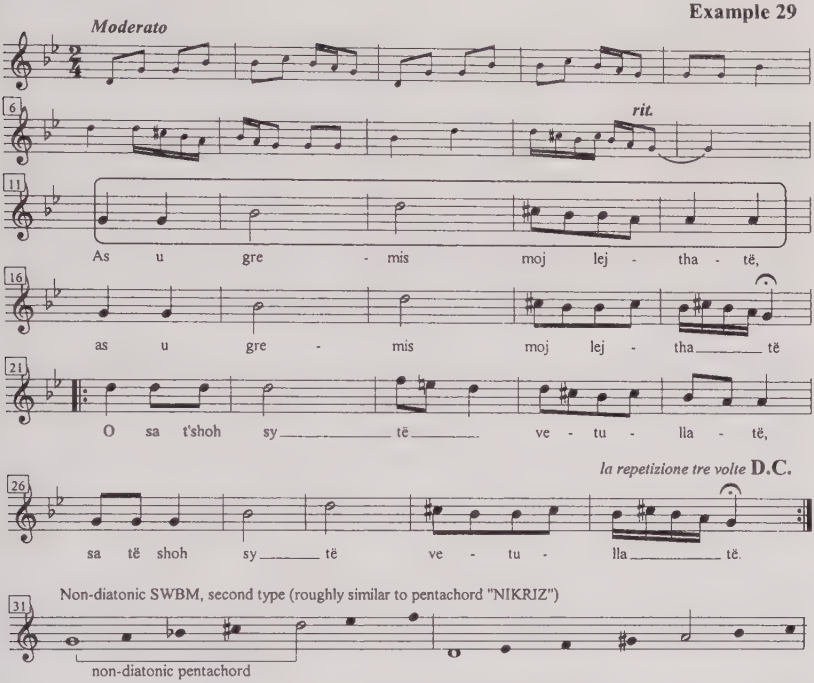
Transcribed by E. Koço,
from Tashko-Koço's interpretation

Andante
Andante
Za - re tran - da fi le
Za - re dil ke vi ja
Za - re dil ke fi ku
Za - re dil ke ma ni
Za - re (moj) tra - da - fi - le
Ç'na, e ba - ne me hi - le moj Za - re,
Po të pret sho - q(ë) - ni - ja moj Za - re,
Po të pret a - shi - ku moj Za - re,
Po të pret ja - ra - ni moj Za - re,
D.C.
sa e bu - kur je
cadential formula
Mode D (on G)
transposed on D
subtonic
two disjunct symmetrical tetrachords

Move Over, You Branch of Hazelnut
(As u gremise moj lejthatë)

Transcribed by E. Koço,
from Tashko-Koço's interpretation

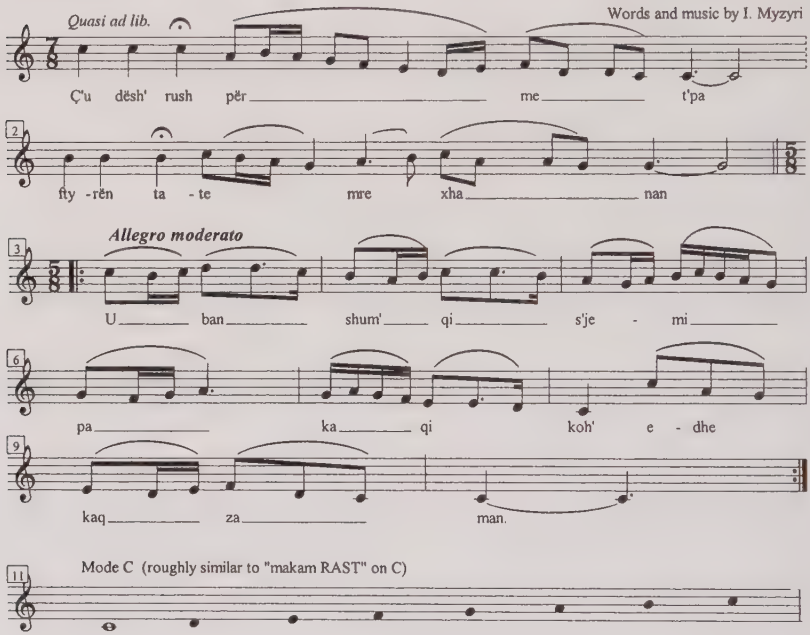
ELBASANASE
Example 29


Moderato
rit.
As u gre - mis moj lej - tha - të,
as u gre - mis moj lej - tha — të
O sa t'shoh sy — të — ve - tu - lla - të,
la repetizione tre volte D.C.
sa të shoh sy — të ve - tu - lla — të.

I Really Wanted to See You
(Ç'u dëshirush për me t'pa)

ELBASANASE
Example 30

Transcribed by A. Balliçi

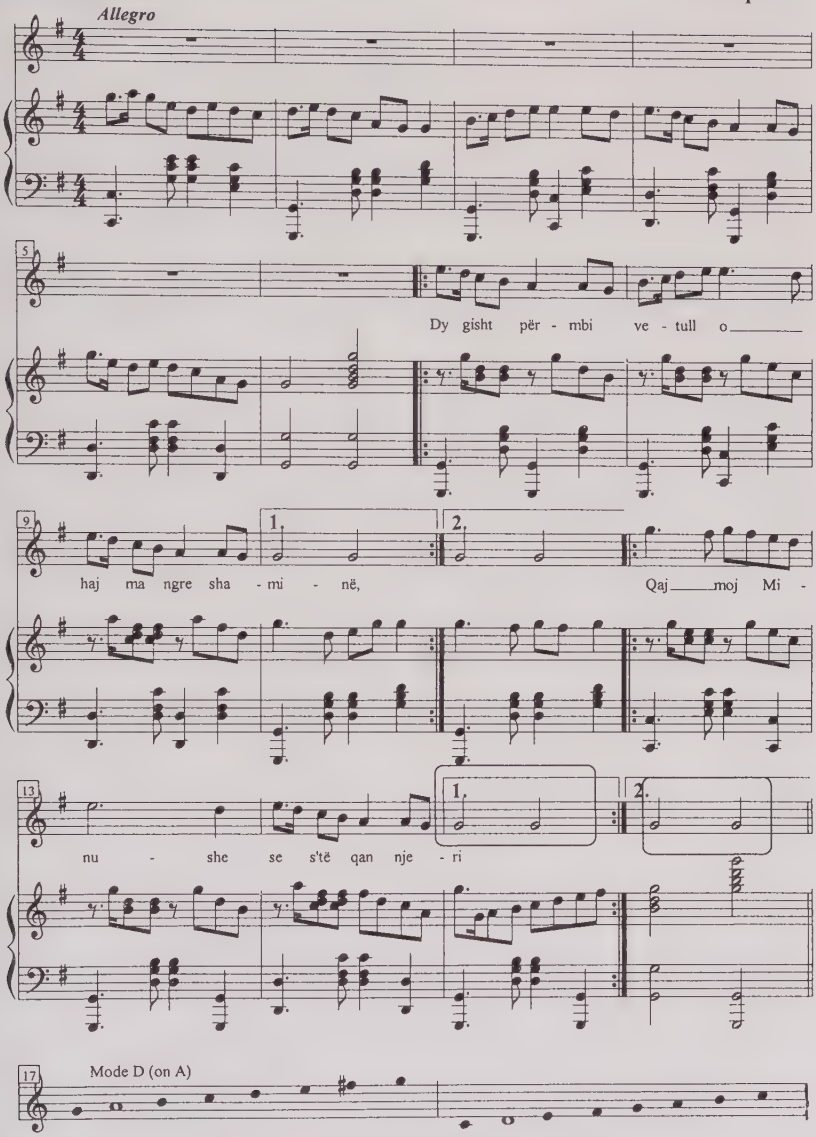

Quasi ad lib.
Words and music by I. Myzyri
Ç'u dësh' rush për me t'pa
fty -rën ta - te mre xha nan
Allegro moderato
U ban shum' qi s'je - mi
pa ka qi koh' e - dhe
kaq za man.
Mode C (roughly similar to "makam RAST" on C)

Two Fingers Above the Eyebrow
(Dy gisht përmbi vetull)

ELBASANASE

Example 31

Arranged by L. Gjoka



The Kumrija Is Singing
(Kndon kumrija)

Transcribed by E. Koço,
from Tashko-Koço's interpretation

ELBASANASE
Example 32

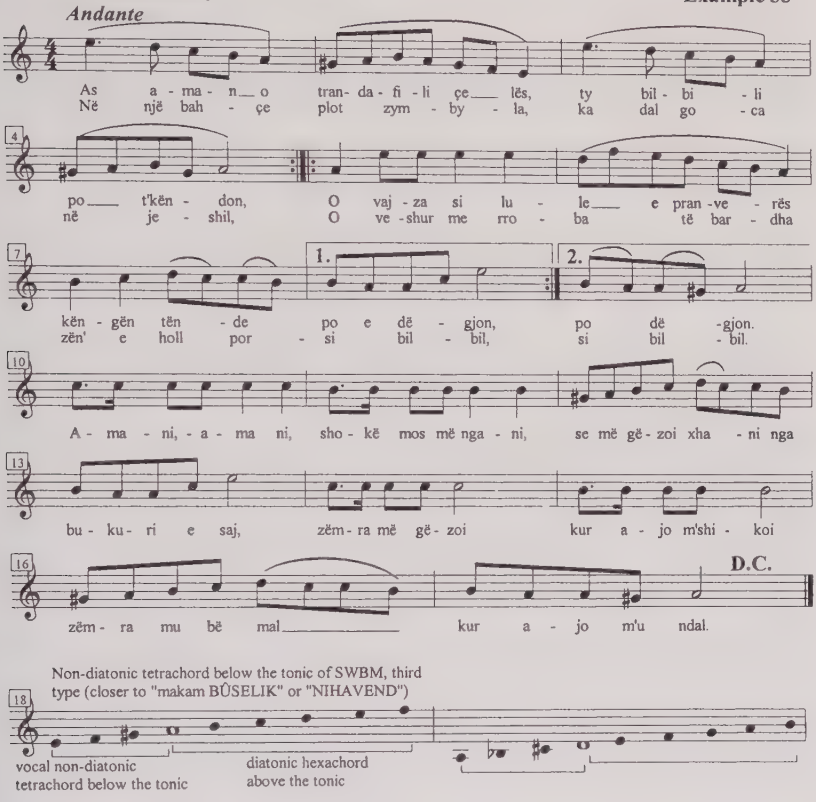
Allegro
Kno - n ku - më ri ja po ban gu gu
n'a të m'jes kur zbar - dhi dri ta.
Tje tër nuk ka mbet ma për mu e
Un' zë - më - rën në ty ç'e nji ta.
Mode G (on F); the seventh degree approaches the tonic chromatically by being raised half a tone
transposed on D

O You Lovely Flowering Rose
(As aman-o trëndafili çelës)

BERATASE

Example 33

The standard version for all singers


Andante
As a - ma - n_ o tran- da - fi - li çe_ lës, ty bil - bi - li
Në një bah - çe plot zym - by - la, ka dal go - ca
po_ t'kën - don, O vaj - za si lu - le_ e pran - ve - rës
në je - shil, O ve - shur me rro - ba të bar - dha
kën - gën tën - de po e dë - gjon, po dë - gjon.
zën' e holl por - si bil - bil, si bil - bil.
A - ma - ni, - a - ma ni, sho - kë mos më nga - ni, se më gë - zoi xha - ni nga
bu - ku - ri e saj, zëm - ra më gë - zoi kur a - jo m'shi - koi
zëm - ra mu bë mal_ kur a - jo m'u ndal.
1.
2.
D.C.

Non-diatonic tetrachord below the tonic of SWBM, third type (closer to "makam BÛSELIK" or "NIHAVEND")

vocal non-diatonic tetrachord below the tonic

diatonic hexachord above the tonic

When the Girl Goes to the Market
(Për një ditë kur del goca në pazar)

Transcribed by E. Koço,
from Fatma Zyberi's interpretation

BERATASE
Example 34A

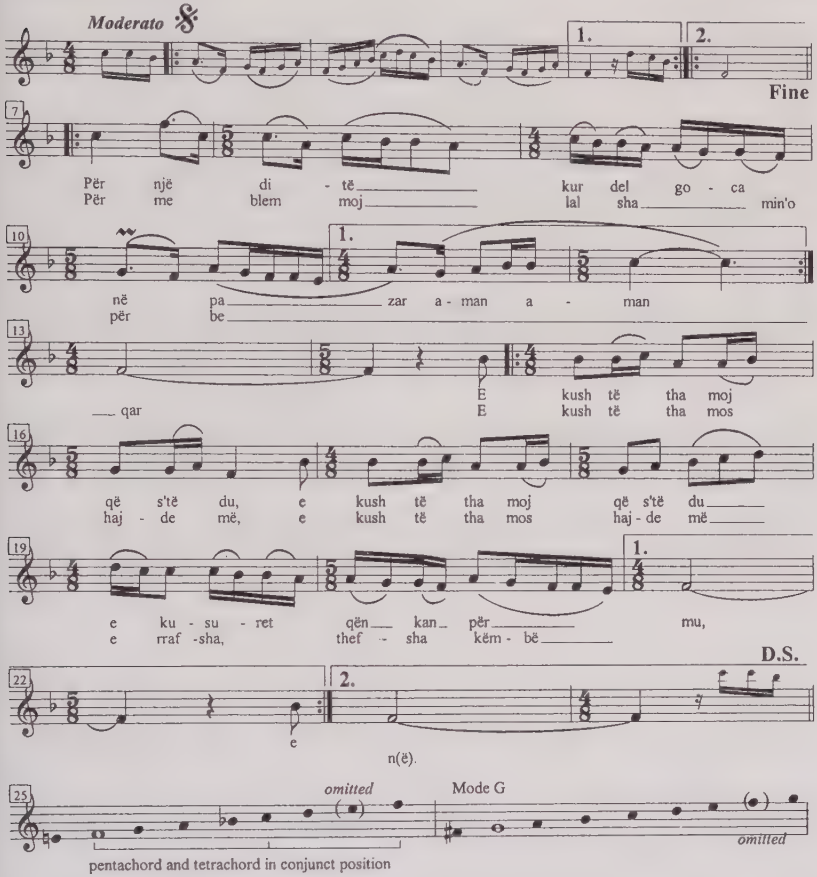
Moderato

Për nji di - të kur del go - ca në pa
zar a - man, a - man, për me blem o
(lal) sha - min (o) për be qar.
Kush të tha moj se s'të du, kush të tha moj se s'të du
dhe kush don me na ngac mu, e
1.
D.C.
2.
Fine
mu.
Mode G
pentachord and tetrachord in conjunct position

When the Girl Goes to the Market
(Për një ditë kur del goca në pazar)

Transcribed by E. Koço,
from Tashko-Koço's interpretation

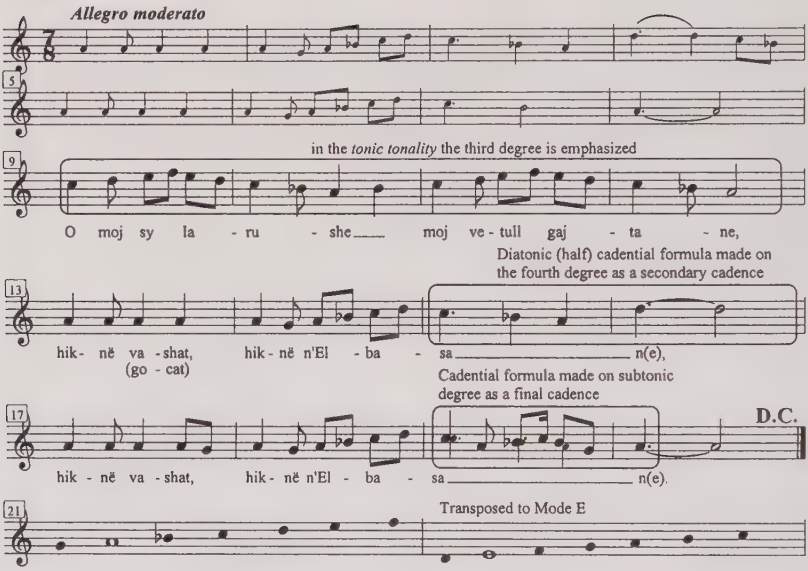
BERATASE
Example 34B


Moderato
1.
2.
Fine
Për një di - të kur del go - ca
Për me blem moj lal sha min'o
në pa zar a - man a - man
për be
qar
E kush të tha moj
E kush të tha mos
që s'të du, e kush të tha moj që s'të du
haj - de më, e kush të tha mos haj - de më
e ku - su - ret qën kan për mu,
e rraf -sha, thef - sha këm - bë
D.S.
e
n(ë).
omitted
Mode G
omitted
pentachord and tetrachord in conjunct position

O Your Beautiful Eyes
(O moj sy larushe)

BERATASE
Example 35

Transcribed by E. Koço,
from Kraja's interpretation


Allegro moderato
in the tonic tonality the third degree is emphasized
O moj sy la - ru - she moj ve - tull gaj - ta - ne,
Diatonic (half) cadential formula made on the fourth degree as a secondary cadence
hik- në va - shat, (go - cat) hik - në n'El - ba - sa n(e),
Cadential formula made on subtonic degree as a final cadence
D.C.
hik - në va - shat, hik - në n'El - ba - sa n(e).
Transposed to Mode E

Please Lift Your Headscarf
(As ma ngre shaminë)

BERATASE
Example 36

The standard version

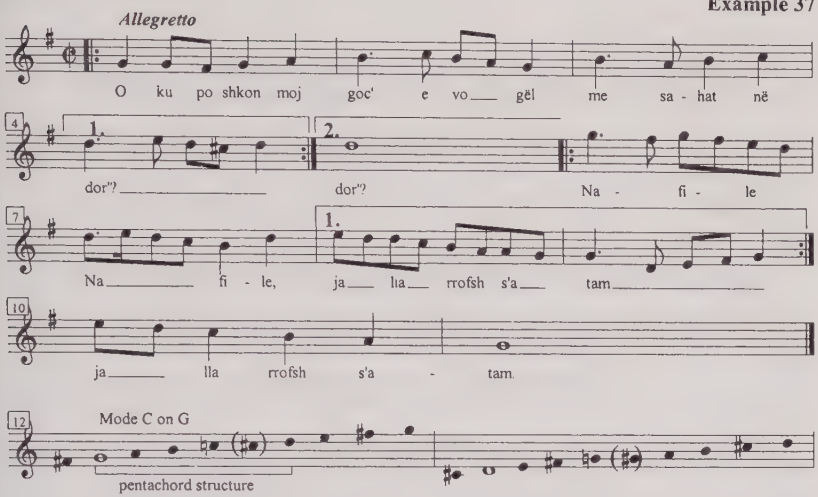
Andante
As ma ngre sha - mi - në të(sa) të shoh ni - sha - nin(në),
du - ke pas Be - ra - tin go - ce ç'e do El - ba
1.
2.
- sa - nin sa - nin.
Non-diatonic southwestern Balkan mode, first type,
(roughly similar to "makam HICAZ–HÜMAYUN")

Where Are You Going, You Little Girl?
(O ku po shkon moj goc'e vogël?)

BERATASE

Example 37

Arranged by L. Gjoka


Allegretto
O ku po shkon moj goc' e vo gël me sa - hat në
1.
2.
dor"? dor"? Na - fi - le
Na fi - le, ja lia rrofsh s'a tam
ja lla rrofsh s'a - tam.
Mode C on G
pentachord structure

How Much You Have Grown, My Little Bird
(Zogë ku më qënke rritur)

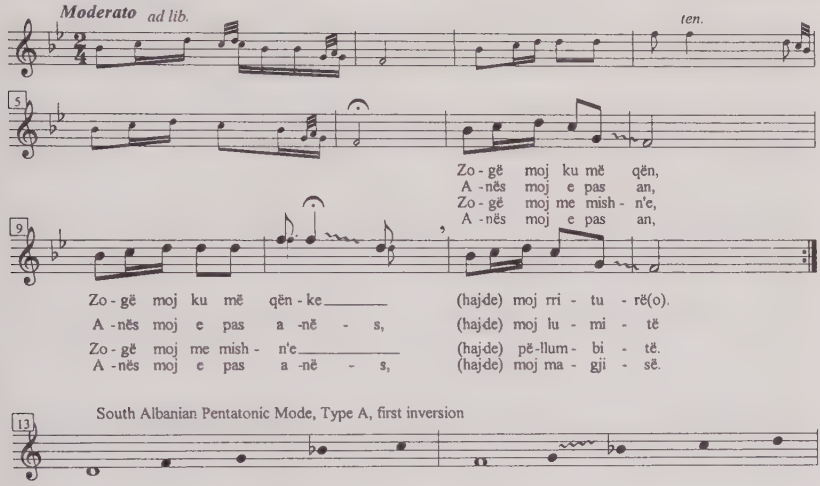
Adapted by E. Koço,
from the *Kolonja saze* group interpretation

Example 38A

How Much You Have Grown, My Little Bird
(Zogë ku më qënke rrituro)

Transcribed by E. Koço,
from Antoniu's interpretation

KORÇARE
Example 38B

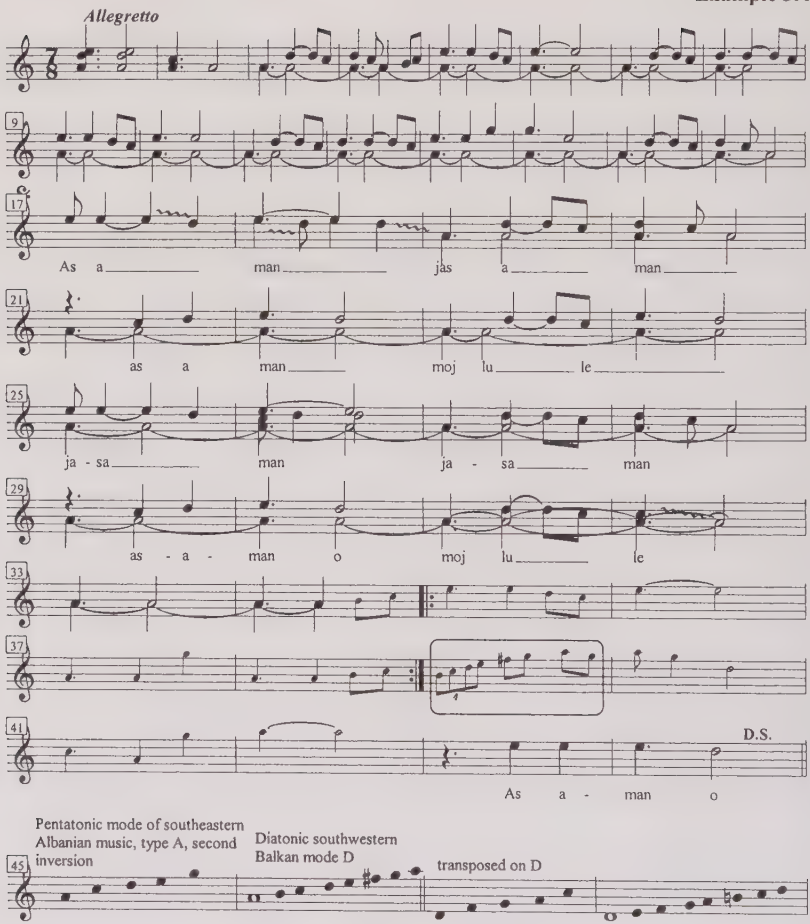

Moderato ad lib.
ten.
Zo - gë moj ku më qën,
A - nës moj e pas an,
Zo - gë moj me mish - n'e,
A - nës moj e pas an,
Zo - gë moj ku më qën - ke
A - nës moj e pas a - në - s,
Zo - gë moj me mish - n'e
A - nës moj e pas a - në - s,
(hajde) moj rri - tu - rë(o).
(hajde) moj lu - mi - të
(hajde) pë - llum - bi - të.
(hajde) moj ma - gji - së.

O You Lovely Flower
(As aman moj lule)

Adapted by E. Koço,
from the *Saze* interpretation

KORÇARE

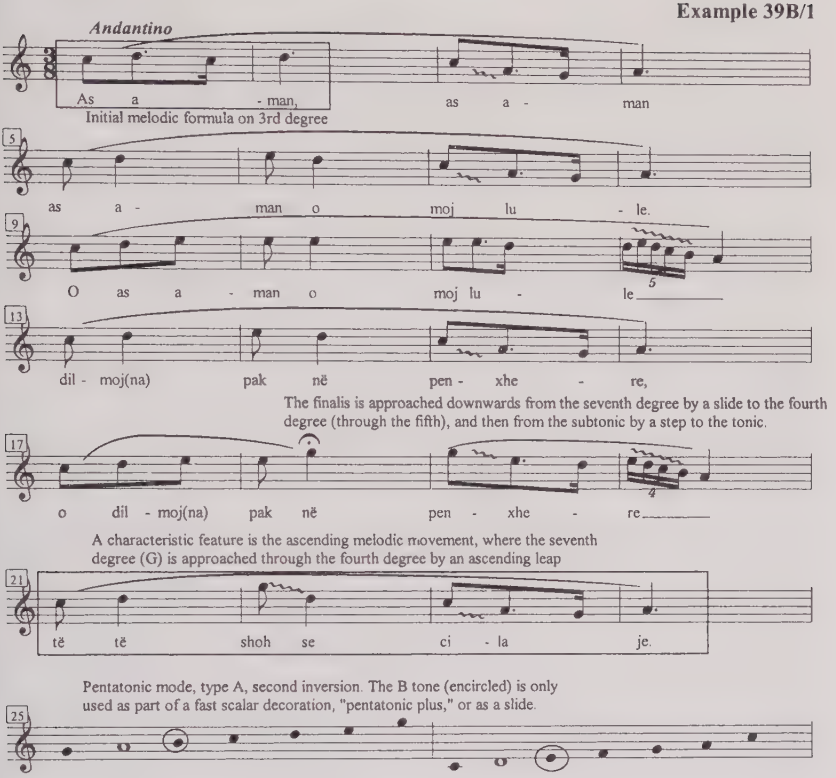
Example 39A


Allegretto
As a man jas a man
as a man moj lu le
ja - sa man ja - sa man
as - a - man o moj lu le
D.S.
As a - man o
Pentatonic mode of southeastern Albanian music, type A, second inversion
Diatonic southwestern Balkan mode D
transposed on D

O You Lovely Flower
(As aman moj lule)

The standard version

KORÇARE
Example 39B/1


Andantino
As a - man, as a - man
Initial melodic formula on 3rd degree
as a - man o moj lu - le.
O as a - man o moj lu - le
dil - moj(na) pak në pen - xhe - re,
The finalis is approached downwards from the seventh degree by a slide to the fourth degree (through the fifth), and then from the subtonic by a step to the tonic.
o dil - moj(na) pak në pen - xhe - re
A characteristic feature is the ascending melodic movement, where the seventh degree (G) is approached through the fourth degree by an ascending leap
të të shoh se ci - la je.
Pentatonic mode, type A, second inversion. The B tone (encircled) is only used as part of a fast scalar decoration, "pentatonic plus," or as a slide.

O You Lovely Flower
(As aman moj lule)

Transcribed by E. Koço,
from Truja's interpretation

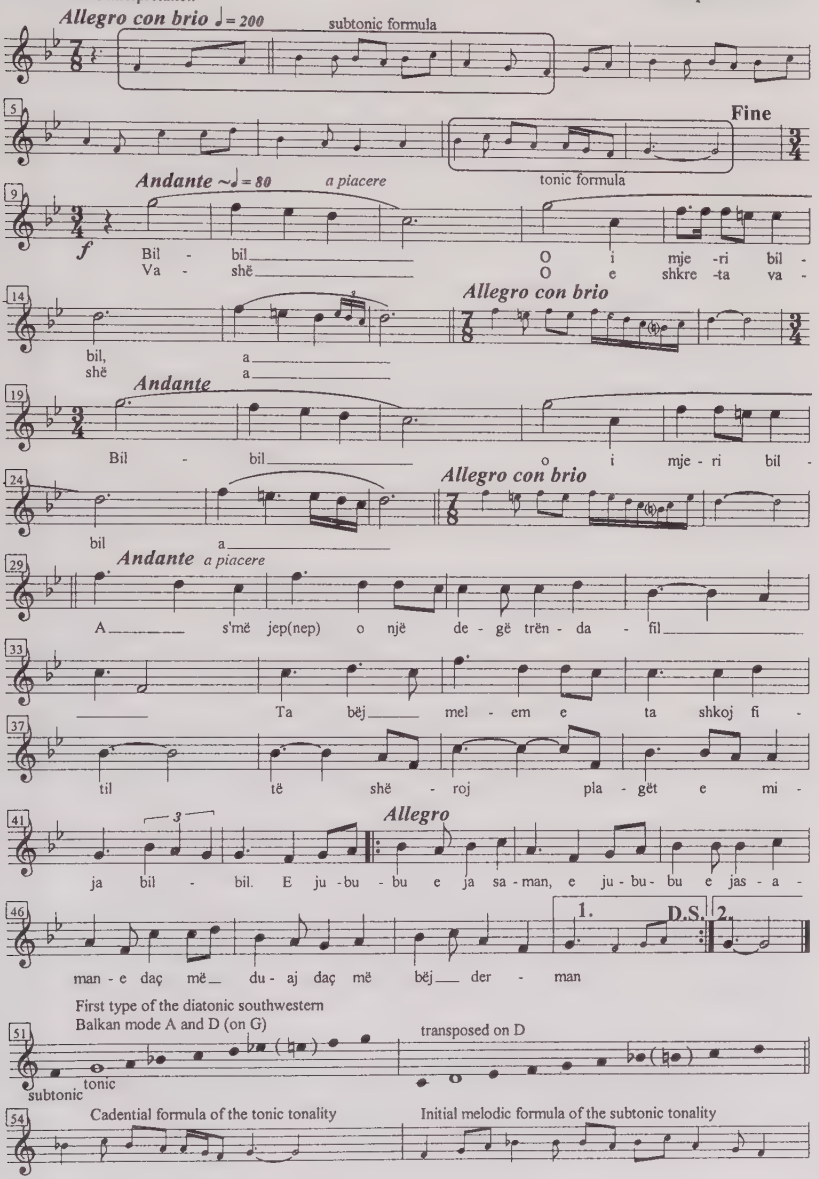
KORÇARE
Example 39B/2

seconda volta, Dal Segno
As a man, as a - man,
ten.
as a - ma - no moj lu le,
o as a - ma - no moj lu le
dil moj pak në pen - xhe - re,
dil moj pak në pen - xhe re
seconda volta
D.C.
s'të kam pa - rë
prima e terza volta
D.S.
2.
të gë njej ban -
di - lla - të ta më të mi - ra - të.

Nightingale, You Poor Nightingale
(Bilbil, o i mjeri bilbil)

Transcribed by E. Koço,
from Antoniu's interpretation

KORÇARE (MUÇO?)
Example 40A

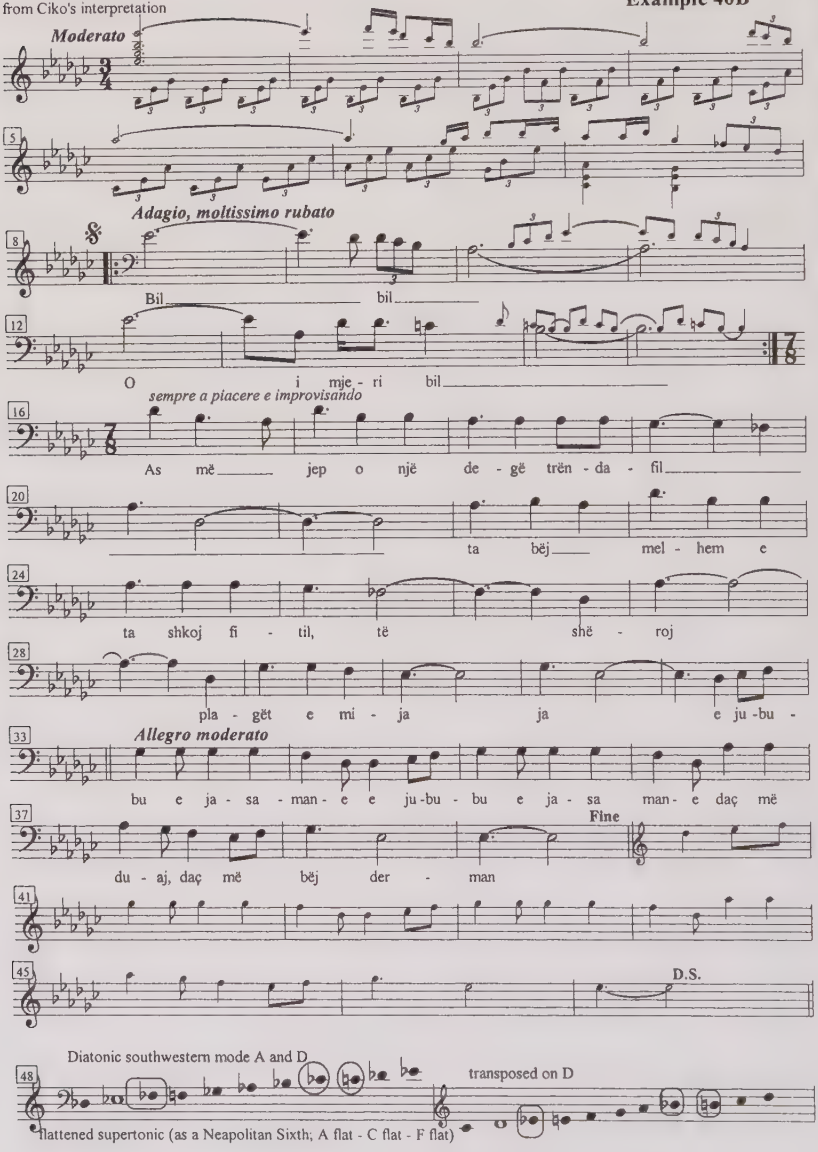

Allegro con brio ♩= 200
subtonic formula
Fine
tonic formula
Andante ~♩= 80
a piacere
f
Bil - bil
Va - shë
O i mje -ri bil -
O e shkre -ta va -
Allegro con brio
bil,
shë
a
a
Andante
Bil - bil
o i mje - ri bil -
Allegro con brio
bil
a
Andante
a piacere
A s'më jep(nep) o një de - gë trën - da - fil
Ta bëj mel - em e ta shkoj fi -
til të shë - roj pla - gët e mi -
Allegro
ja bil - bil. E ju - bu - bu e ja sa - man, e ju - bu - bu e jas - a -
1.
D.S.
2.
man - e daç më du - aj daç më bëj der - man
First type of the diatonic southwestern
Balkan mode A and D (on G)
transposed on D
subtonic
tonic
Cadential formula of the tonic tonality
Initial melodic formula of the subtonic tonality

Nightingale, You Poor Nightingale
(Bilbil, o i mjeri bilbil)

KORÇARE (MUÇO?)

Example 40B

Transcribed by E. Koço,
from Ciko's interpretation

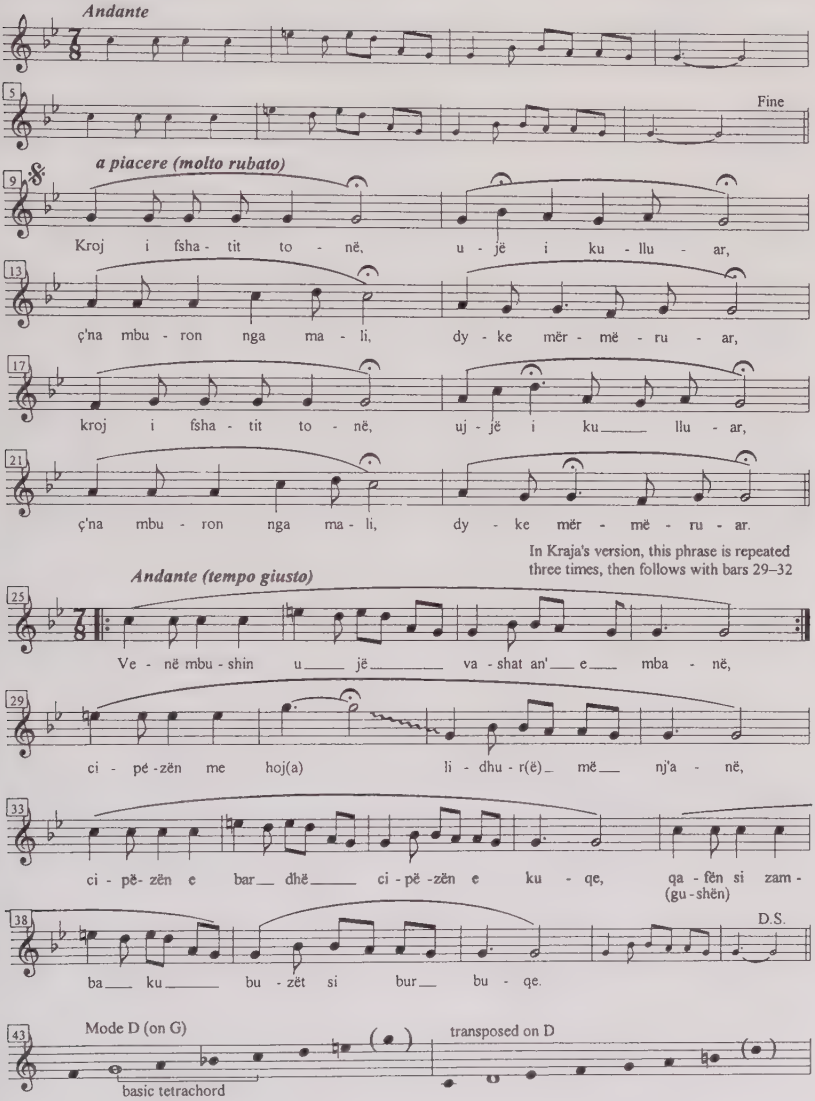

Moderato
Adagio, moltissimo rubato
Bil bil
O i mje - ri bil
sempre a piacere e improvisando
As më jep o një de - gë trën - da - fil
ta bëj mel - hem e
ta shkoj fi - til, të shë - roj
pla - gët e mi - ja ja e ju - bu -
Allegro moderato
bu e ja - sa - man - e e ju - bu - bu e ja - sa man - e daç më
Fine
du - aj, daç më bëj der - man
D.S.
Diatonic southwestern mode A and D
transposed on D
flattened supertonic (as a Neapolitan Sixth; A flat - C flat - F flat)

The Stream of Our Village
(Kroj i fshatit tonë)

KORÇARE
Example 41

Transcribed by E. Koço,
from Tashko-Koço's interpretation

Music by Kristo Kono
Words by L. Poradeci

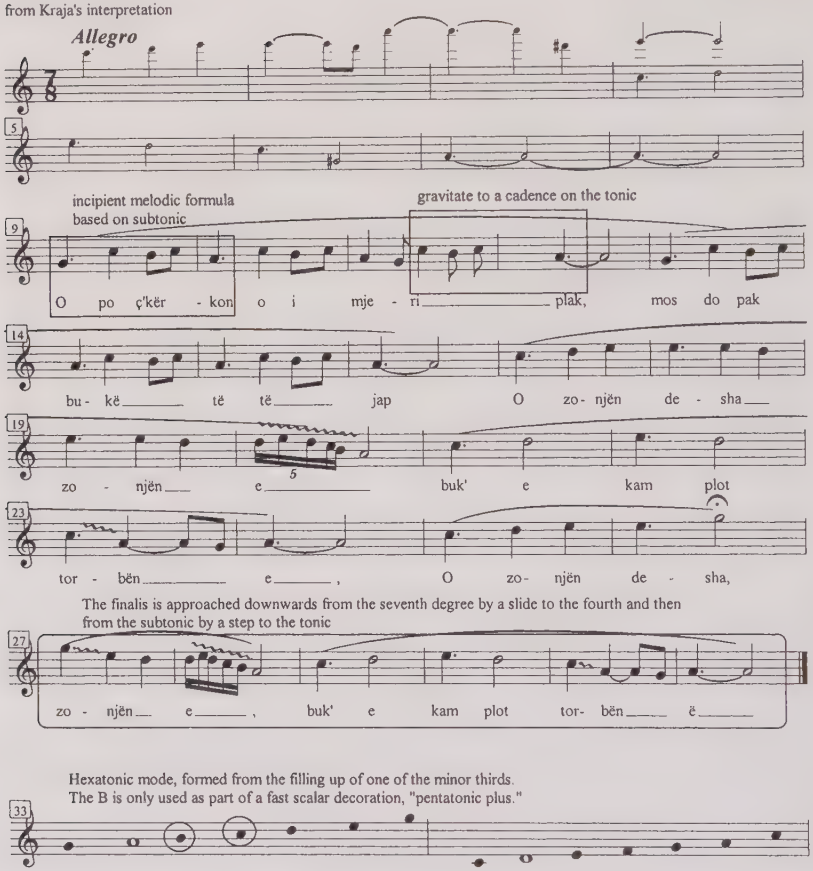

Andante
Fine
a piacere (molto rubato)
Kroj i fsha - tit to - në, u - jë i ku - llu - ar,
ç'na mbu - ron nga ma - li, dy - ke mër - më - ru - ar,
kroj i fsha - tit to - në, uj - jë i ku llu - ar,
ç'na mbu - ron nga ma - li, dy - ke mër - më - ru - ar.
In Kraja's version, this phrase is repeated three times, then follows with bars 29–32
Andante (tempo giusto)
Ve - në mbu - shin u jë va - shat an' e mba - në,
ci - pé - zën me hoj(a) li - dhu - r(ë) më nj'a - në,
ci - pë - zën e bar dhë ci - pë - zën e ku - qe, qa - fën si zam - (gu - shën)
D.S.
ba ku bu - zët si bur bu - qe.
Mode D (on G)
basic tetrachord
transposed on D

What Are You Asking For, You Poor Old Man
(O po ç'kërkon o i mjeri plak)

KORÇARE

Example 42

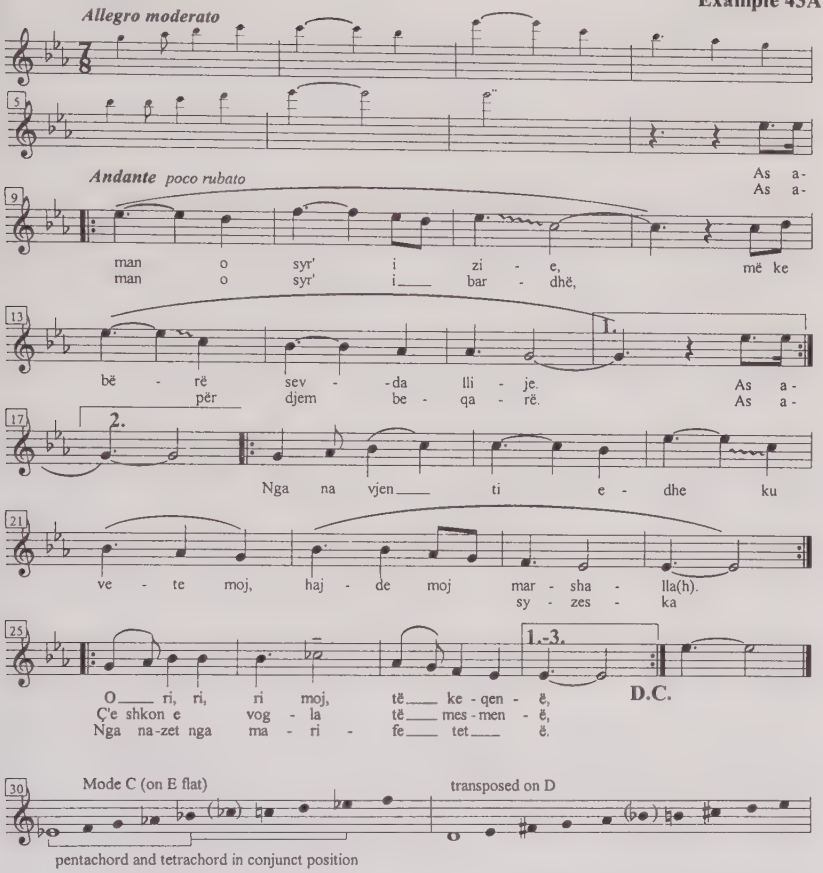
Transcribed by E. Koço,
from Kraja's interpretation


Allegro
incipient melodic formula based on subtonic
gravitate to a cadence on the tonic
O po ç'kër - kon o i mje - ri plak, mos do pak
bu - kë të të jap O zo - njën de - sha
zo - njën e buk' e kam plot
tor - bën e , O zo - njën de - sha,
The finalis is approached downwards from the seventh degree by a slide to the fourth and then from the subtonic by a step to the tonic
zo - njën e , buk' e kam plot tor - bën ë
Hexatonic mode, formed from the filling up of one of the minor thirds.
The B is only used as part of a fast scalar decoration, "pentatonic plus."

O That Dark Eye
(As aman o syr'i zi-e)

Transcribed by E. Koço,
from Antoniu's interpretation

KORÇARE
Example 43A


Allegro moderato
Andante poco rubato
As a-
As a-
man o syr' i zi - e, më ke
man o syr' i bar - dhë,
bë - rë sev - da lli - je. As a-
për djem be - qa - rë. As a-
1.
2.
Nga na vjen ti e - dhe ku
ve - te moj, haj - de moj mar - sha - lla(h).
sy - zes - ka
1.-3.
D.C.
O ri, ri, ri moj, të ke - qen - ë,
Ç'e shkon e vog - la të mes - men - ë,
Nga na-zet nga ma - ri - fe tet ë.
Mode C (on E flat)
transposed on D
pentachord and tetrachord in conjunct position

O That Dark Eye
(As aman o syr'i zi-e)

Transcribed by E. Koço,
from Ciko's interpretation

KORÇARE

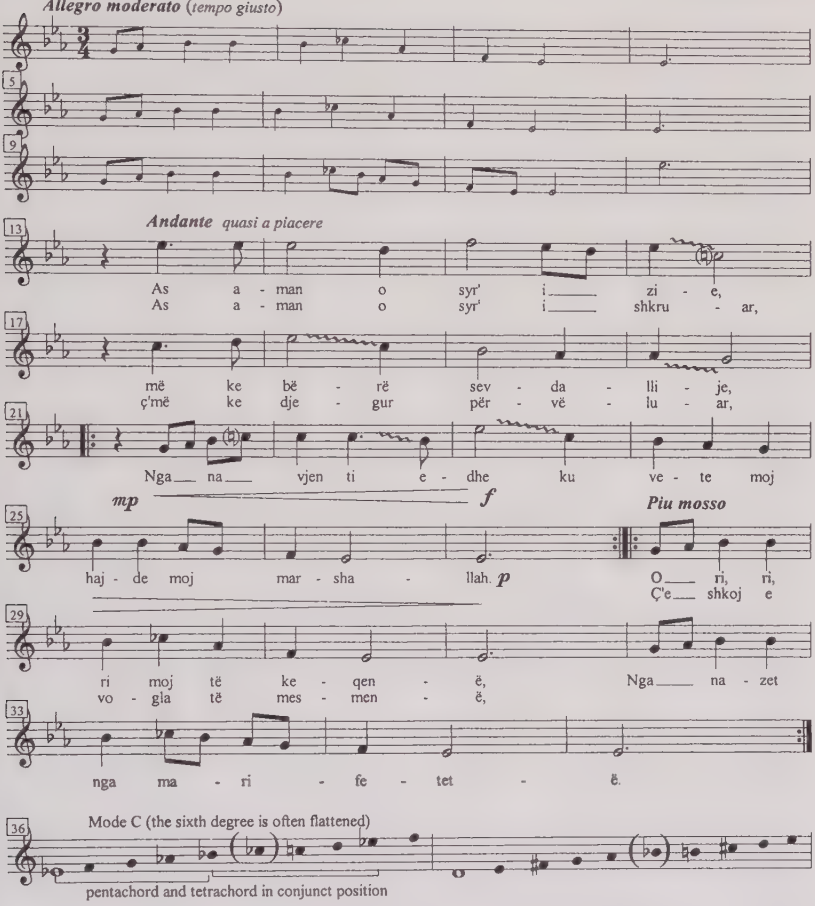
Example 43B

Moderato
As a
As a
As a
- man o syr' i zi - e, na ke
- man o syr' i shkru - ar, na ke
- man o syr' i bar - dhë ç'bën me -
1.
bë - rë sev - da - lli - e, as a
dje - gur për - vë - lu - ar,
ze___ për djem be - qa - rë,
2.
- (Pe) nga na vjen ti e - dhe ku
ve - te moj haj - de moj mar - sha - lla.
tre volte; la terza volta, ritenuto molto
O___ ri ri ri moj të___ ke - qen___ ë,
Ç'e___ shkoj e vo - gla të___ mes - men___ ë,
Nga___ na - zet nga ma - ri___ fe - tet___ ë.
The sixth degree, supported by its lower neighbor, the "dominant," is often flattened.
transposed on D
pentachord and tetrachord in conjunct position

O That Dark Eye
(As aman o syr'i zi-e)

Transcribed by E. Koço,
from K. Koço's interpretation

KORÇARE
Example 43C

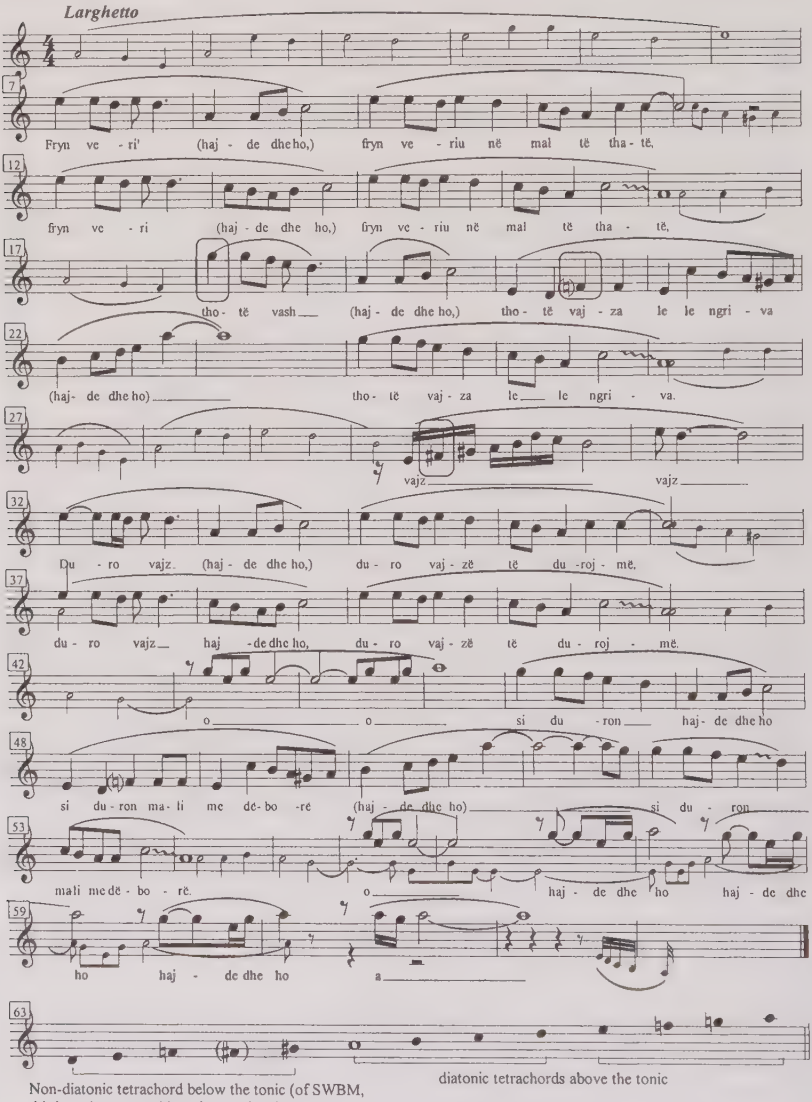

Allegro moderato (tempo giusto)
Andante quasi a piacere
As a - man o syr' i zi - e,
As a - man o syr' i shkru - ar,
më ke bë - rë sev - da - lli - je,
ç'më ke dje - gur për - vë - lu - ar,
Nga na vjen ti e - dhe ku ve - te moj
mp
f
Piu mosso
haj - de moj mar - sha - llah.
p
O ri, ri,
Ç'e shkoj e
ri moj të ke - qen - ë,
Nga na - zet
vo - gla të mes - men - ë,
nga ma - ri - fe - tet - ë.
Mode C (the sixth degree is often flattened)
pentachord and tetrachord in conjunct position

The North Wind
(Fryn veriu)

KORÇARE
Example 44A

Transcribed by E. Koço,
from Tashko-Koço's interpretation

Words L. Poradeci
Music Dh. Kovaçi


Larghetto
Fryn ve - ri' (haj - de dhe ho,) fryn ve - riu në mal të tha - të,
fryn ve - ri (haj - de dhe ho,) fryn ve - riu në mal të tha - të,
tho - të vash (haj - de dhe ho,) tho - të vaj - za le le ngri - va
(haj - de dhe ho) tho - të vaj - za le le ngri - va.
vajz vajz
Du - ro vajz (haj - de dhe ho,) du - ro vaj - zë të du - roj - më.
du - ro vajz haj - de dhe ho, du - ro vaj - zë të du - roj - më.
o o si du - ron haj - de dhe ho
si du - ron ma - li me dë - bo - rë (haj - de dhe ho) si du - ron
ma - li me dë - bo - rë. o haj - de dhe ho haj - de dhe
ho haj - de dhe ho a

Non-diatonic tetrachord below the tonic (of SWBM, third type), comparable to harmonic minor

diatonic tetrachords above the tonic

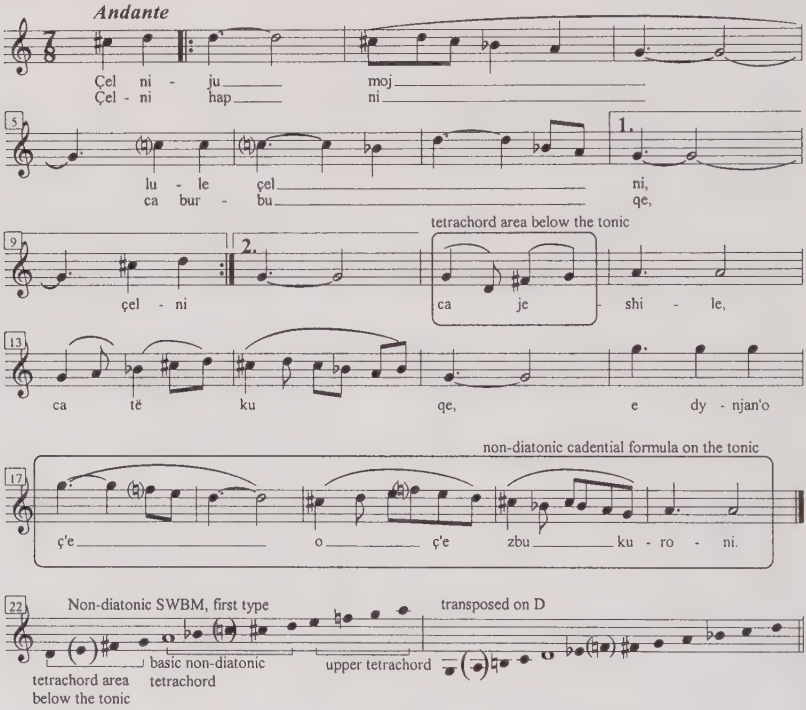
The North Wind (Fryn veriu), Example 44B

May You Flowers Blossom
(Çelni ju moj lule)

KORÇARE
Example 45

Based on *Albanian Popular Songs*,
published by M.E.C., Tiranë, 1959

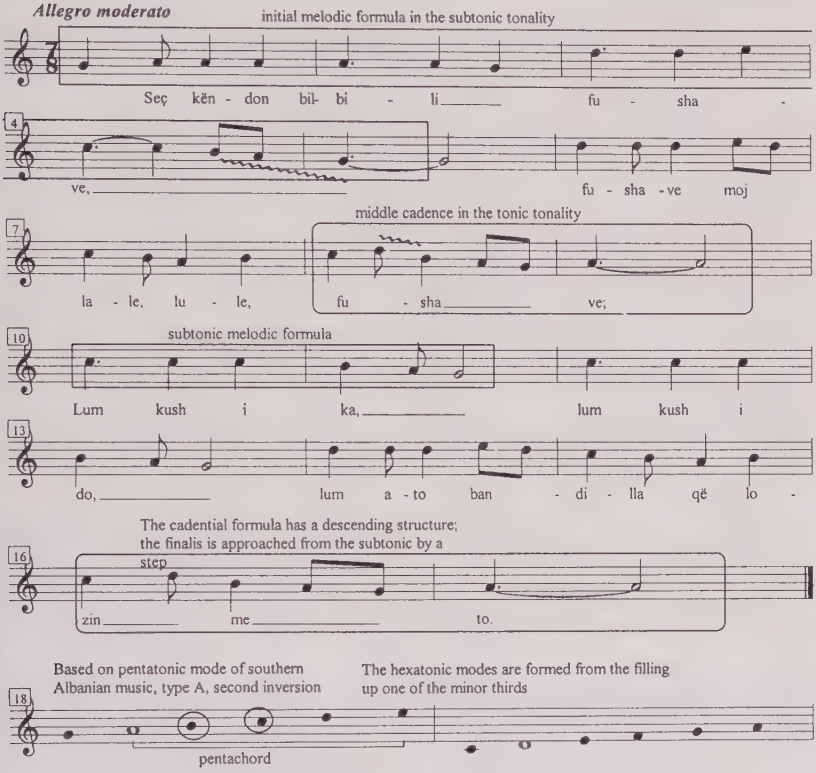
Words and music by Muço (?)


Andante
Çel ni - ju moj
Çel - ni hap ni
lu - le çel ni,
ca bur - bu qe,
1.
2.
çel - ni
tetrachord area below the tonic
ca je - shi - le,
ca të ku qe, e dy - njan'o
non-diatonic cadential formula on the tonic
ç'e o ç'e zbu ku - ro - ni.
Non-diatonic SWBM, first type
transposed on D
tetrachord area below the tonic
basic non-diatonic tetrachord
upper tetrachord

The Nightingale Is Singing
(Seç këndon bilbili)

The vocal part is transcribed by E. Koço,
from K. Koço's interpretation

KORÇARE
Example 46


Allegro moderato
initial melodic formula in the subtonic tonality
Seç kën - don bil- bi - li fu - sha -
ve, fu - sha - ve moj
middle cadence in the tonic tonality
la - le, lu - le, fu - sha ve;
subtonic melodic formula
Lum kush i ka, lum kush i
do, lum a - to ban - di - lla që lo -
The cadential formula has a descending structure;
the finalis is approached from the subtonic by a
step
zin me to.
Based on pentatonic mode of southern
Albanian music, type A, second inversion
The hexatonic modes are formed from the filling
up one of the minor thirds
pentachord

The Cobbles in the Street
(Edhe gurët e sokakut)

KORÇARE
Example 47

Transcribed by E. Koço,
from Tashko-Koço's interpretation

Adagio non troppo
Lento
E - dhe gu - rët e so - ka so ka - kut
o për ty bëj - në moj shi qa jet,
Adagio non troppo
As a - man lul - ja'e zam- ba - kut, kur më shkon so - ka kut a - shi
per seconda volta
D.C.
- kut me go - jë s'i flet.
D.S.
Diatonic southwestern Balkan D mode
flattened supertonic (as a Neapolitan Sixth)
Transposed on D

When the Husband Comes Home from the Dairy
(Kur më vjen burri nga stani)

Satirical song from Arvanitas of Greece

Example 48

Transcribed by E. Koço,
based on Tashko-Koço's interpretation

Arranged by K. Kono
Adapted by L. Poradeci

Allegro moderato

Kur më vjen bur - ri nga sta - ni kur më vjen
Puf, puf, puf, ma bën fus -ta - ni puf, puf, puf
Kur më vjen bur - ri nga nda - ra kur më vjen
Dal i bë një hop për -pa - ra dal i bëj
Kur e shoh bur - rin të ver - bër kur e shoh
Of, of, of, ç'më shpon në zë - mër of, of, of
Ç'thash ash - tu as u -në kor - ba ç'thash ash - tu
jo moj jo sy - të s'ja nxo - ra jo moj jo
kur më vjen,
puf, puf, puf
kur më vjen,
dal i bëj,
kur e shoh,
of, of, of,
ç'thash ash - tu,
jo moj jo,
kur më vjen
puf, puf, puf
kur më vjen
dal i bëj
kur e shoh
of, of, of
ç'thash ash - tu
jo moj jo
kur më vjen bur - ri nga ki - sha
kur më vjen bur - ri nga llinj - të
kur e shoh bur - rin pa dri - të
kur më vjen bur - ri nga sta - ni
D.C.
puf, puf, puf, ma bën kë - mi - sha
marr një shkarp e i nxjerr sy - të
plot me lot më mbu-shen sy - të
puf, puf, puf, ma bën fus - ta - ni
passing notes
passing notes
Mode A on D

O Sugary Delight
(O llokumja me sheqer)

After P. Dungu,
in "Lyra Shqiptare," 1940

KORÇARE
Example 49

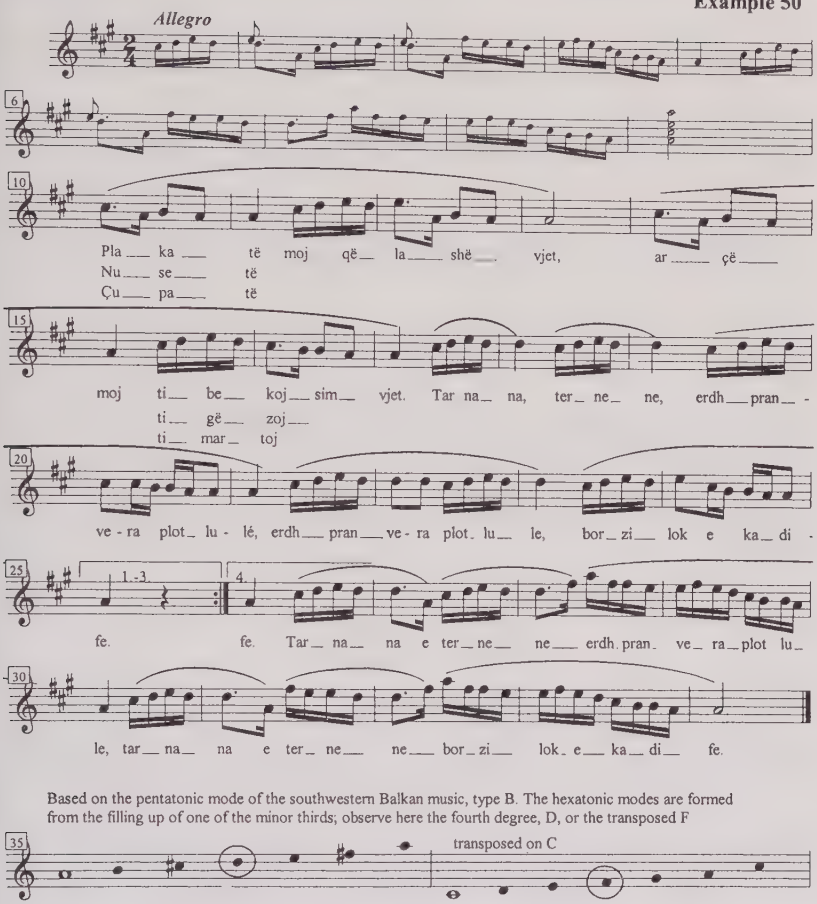
Allegretto
O llo - kum - ja me she - qer kush të ka të
O llo - kum - ja në ku - ti kush të ka të
O - re djal, që pi ra - ki - në nuk e di ku e
O - re djal, që pi ko - njak - në nuk e di ku e
O - re djal, që e pi ve - rën nuk e di ku e
O - re djal që pi du - ha - në nuk e di ku e
për - kë - dhel, tra - la, la, la la, la, la, la, la,
mban në gji,
ke shtë - pi - në,
ke ko - nak - në,
ke de - rën,
ke dy - qa - në,
tra - la, la, la, la, la, la, la, la.
Hexatonic mode
Transposed on D

The Spring Is Saying
(Thotë pranvera)

KORÇARE

Arranged by L. Gjoka

Example 50

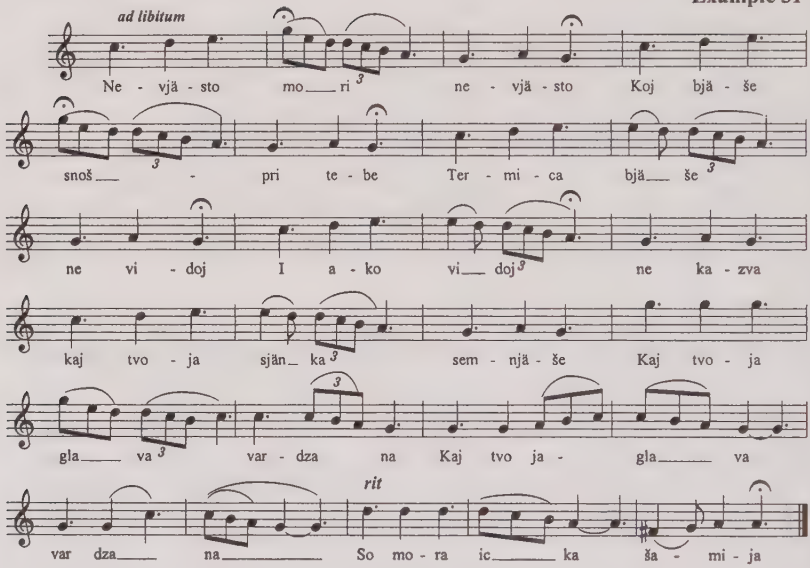

Allegro
Pla ka të moj që la shë vjet, ar çë
Nu se të
Çu pa të
moj ti be koj sim vjet. Tar na na, ter ne ne, erdh pran -
ti gë zoj
ti mar toj
ve - ra plot lu - lé, erdh pran ve - ra plot lu le, bor zi lok e ka di -
1.-3.
4.
fe. fe. Tar na na e ter ne ne erdh. pran. ve ra plot lu
le, tar na na e ter ne ne bor zi lok e ka di fe.

Based on the pentatonic mode of the southwestern Balkan music, type B. The hexatonic modes are formed from the filling up of one of the minor thirds; observe here the fourth degree, D, or the transposed F

La Jeune Femme Discrète
(The Discreet Bride)

BOBOSHTICA
Example 51

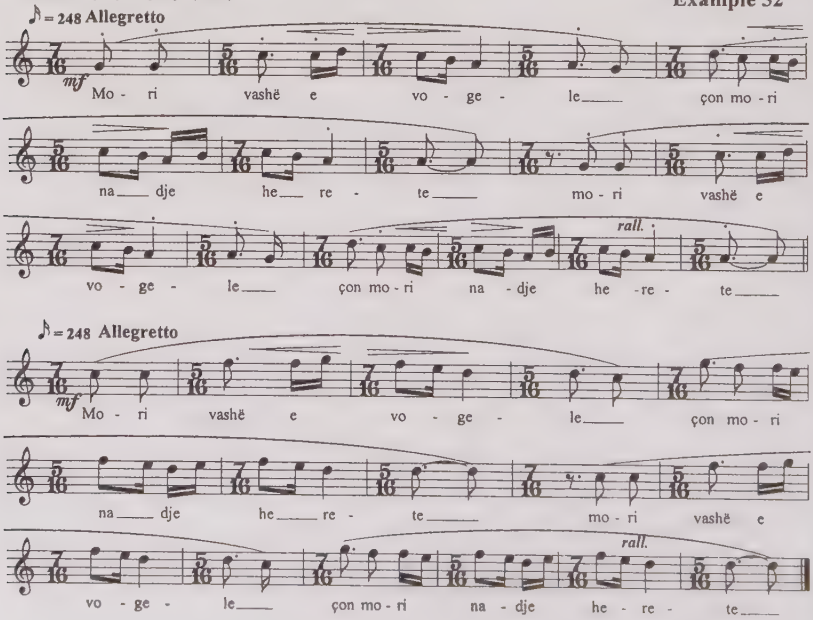
Transcribed by Stoyan Djoudjeff


ad libitum
Ne - vjä - sto mo ri ne - vjä - sto Koj bjä - še
snoš pri te - be Ter - mi - ca bjä še
ne vi - doj I a - ko vi doj ne ka - zva
kaj tvo - ja sjän ka sem - njä - še Kaj tvo - ja
gla va var - dza na Kaj tvo ja - gla va
rit
var dza na So mo - ra ic ka ša - mi - ja

O You Little Girl
(Mori vashë e vogël)

SHKODRANE
Example 52

Transcribed by Gj. Kujxhija (1942)


♪ = 248 Allegretto
mf
Mo - ri vashë e vo - ge - le çon mo - ri
na dje he re - te mo - ri vashë e
rall.
vo - ge - le çon mo - ri na - dje he - re - te
♪ = 248 Allegretto
mf
Mo - ri vashë e vo - ge - le çon mo - ri
na dje he re - te mo - ri vashë e
rall.
vo - ge - le çon mo - ri na - dje he - re - te

NOTATION

PIANO ARRANGEMENTS OF AULS

(Examples L–P)

How Much You Have Grown, My Little Bird
(Zogë ku më qënke rrituro)

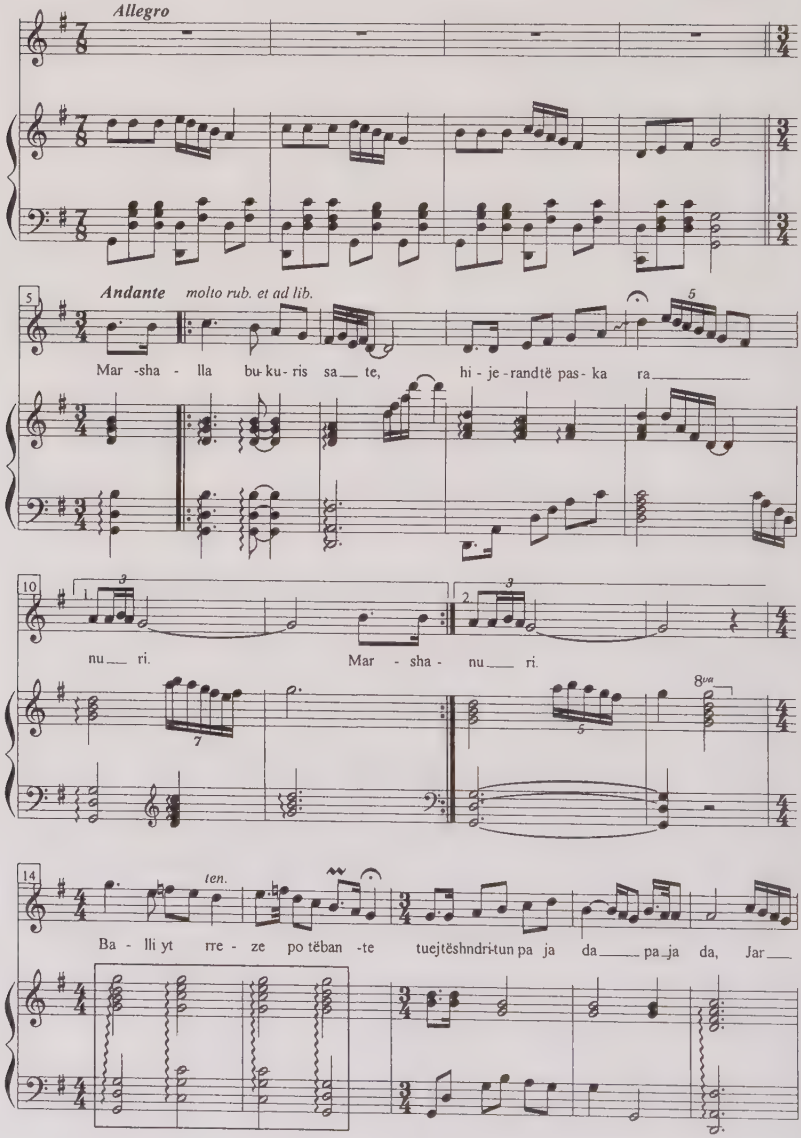
Arranged by P. Dungu, transcribed by E. Koço,
from Antoniu's interpretation

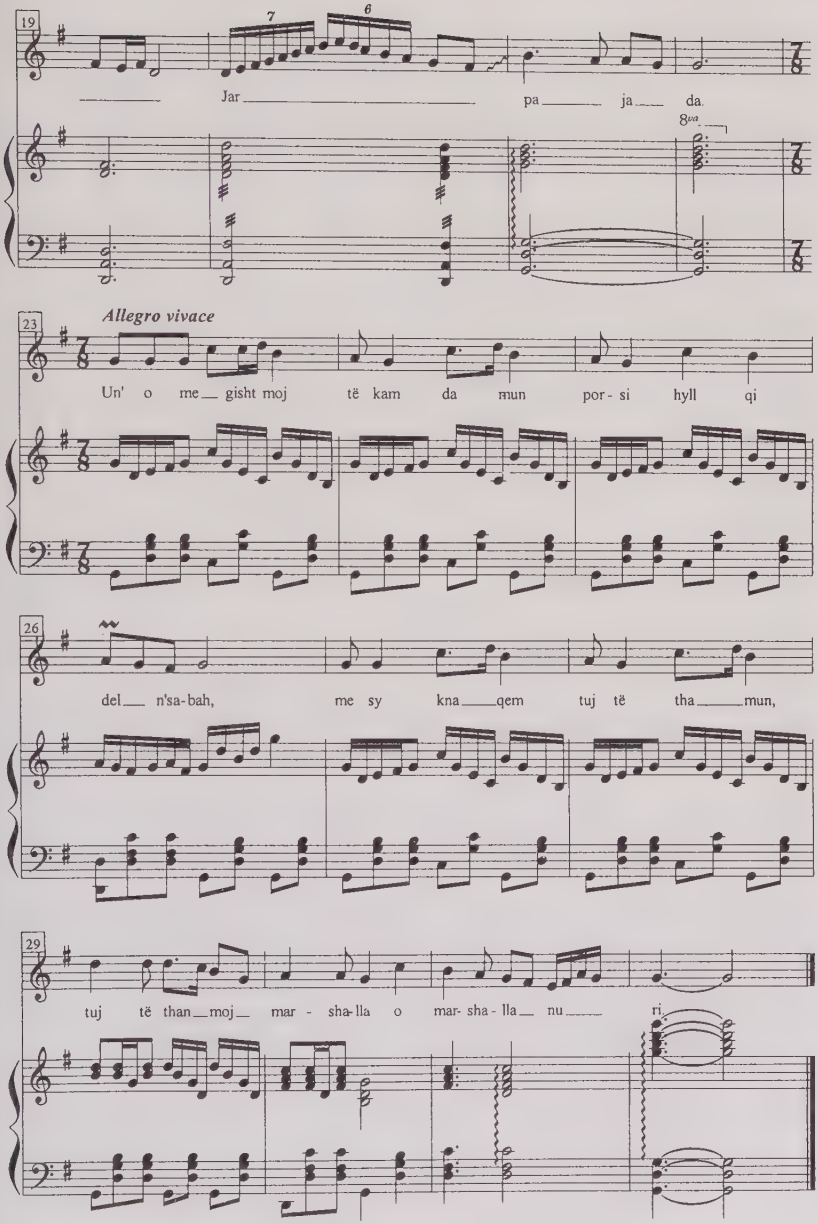
Example L

May God Save Your Beauty
(Marshalla bukuris s'ate)

Arranged by L. Gjoka, transcribed
by E. Koço from Kraja's interpretation

Example M

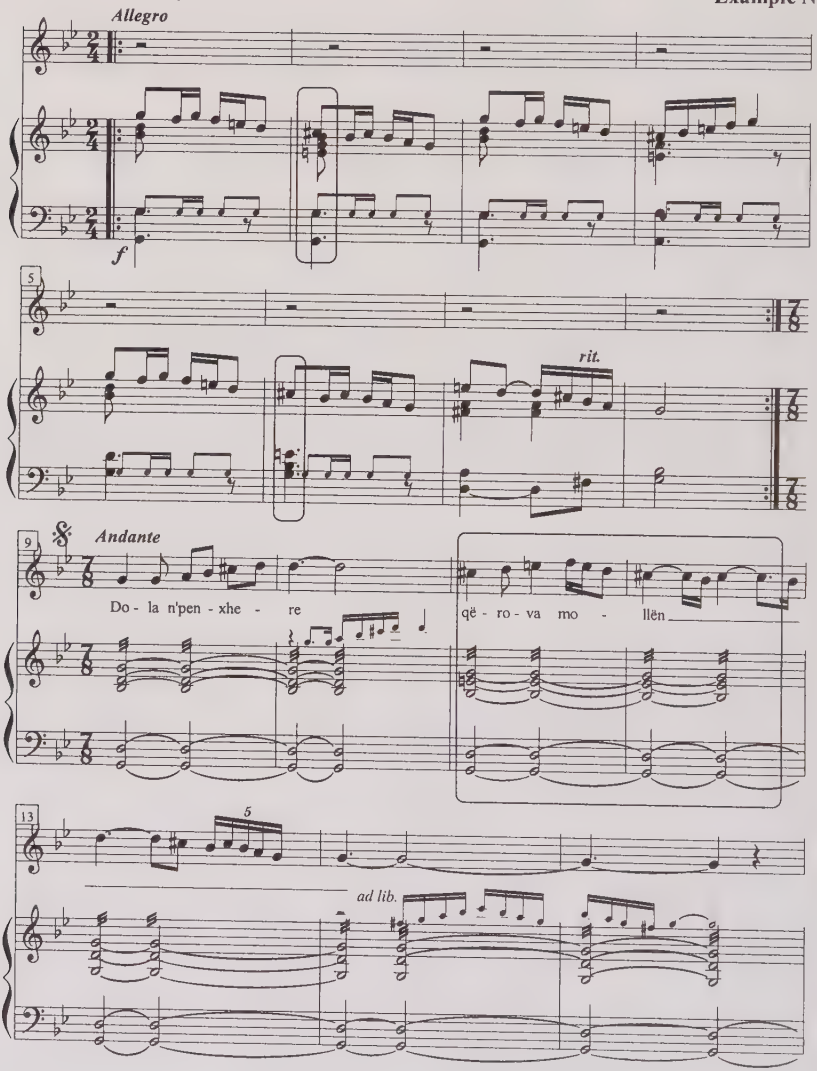

Allegro
Andante molto rub. et ad lib.
Mar -sha - lla bu-ku- ris sa__ te, hi - je -randtë pas- ka ra__
nu__ ri. Mar - sha - nu__ ri.
ten.
Ba - lli yt rre - ze po tëban -te tuejtëshndri-tun pa ja da__ pa_ja da, Jar__


19
Jar pa ja da
8va
23
Allegro vivace
Un' o me gisht moj të kam da mun por - si hyll qi
26
del n'sa-bah, me sy kna qem tuj të tha mun,
29
tuj të than moj mar - sha-lla o mar- sha - lla nu ri

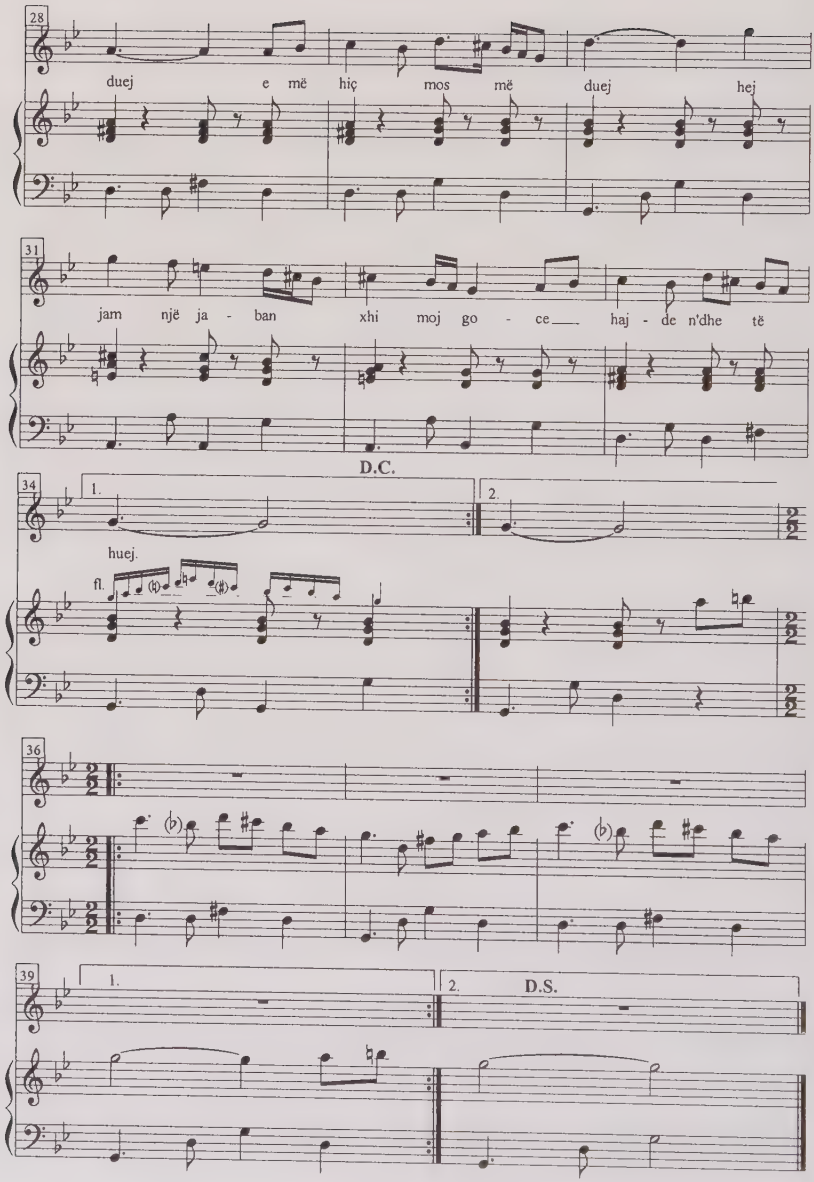
Looking from the Window
(Dola n'penxhere)

Transcribed by E. Koço,
from Tashko-Koço's interpretation

Example N



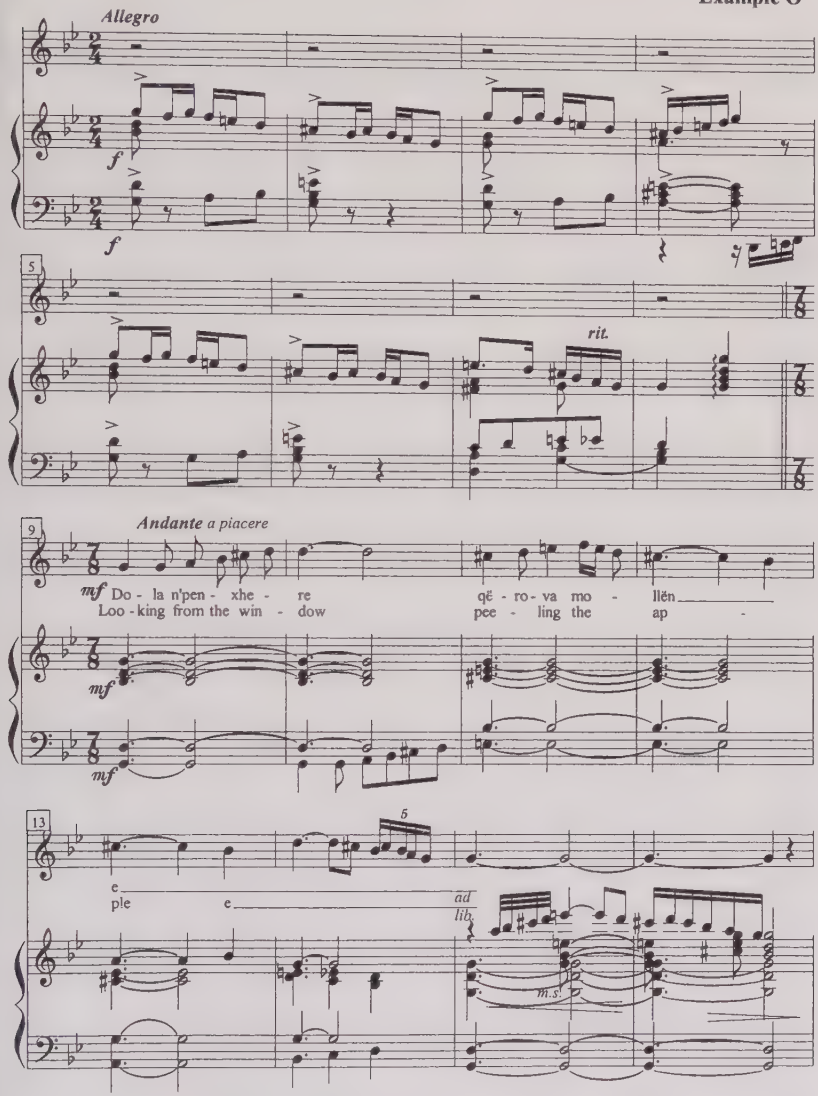
16
ten.
mf
Do - la n'pen - xhe - re që - ro - va
sf
mf
sf
19
mo - llën e
22
Allegro brillante
3
Ç'më shpë - toj sa - ja - ku la - le
25
pre - va do - rën e
As aman më
p


28
duej e më hiç mos më duej hej
31
jam një ja - ban xhi moj go - ce haj - de n'dhe të
D.C.
34
1.
2.
huej.
fl.
36
39
1.
2.
D.S.

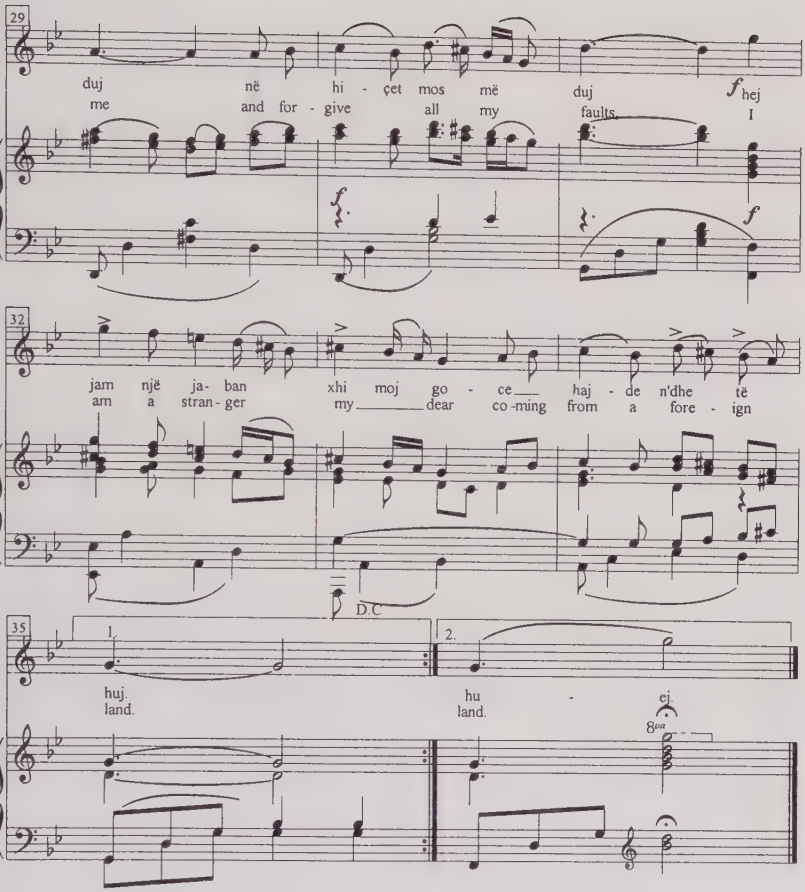
Looking from the Window
(Dola n'penxhere)

Arranged by Ç. Zadeja

Example O



17
ten.
a tempo
mf
Do - la n'pen - xhe - re që - ro - va
Loo - king from the win - dow pee - ling
mf
fa tempo
20
5
mo - llën e
ap - ple e
23
Allegro brillante
f
Ç'më shpë - toj sa - ja - ku la - le
I drop my knife my love and
f
26
pre - va do - rën e
cut my hand.
p
As aman më
Love me please love
p
p


29
duj
me
në
and
hi - çet
for - give
mos
all
më
my
duj
faults.
f hej
I
f
f
32
jam
am
një ja- ban
a stran - ger
xhi moj go - ce
my dear co -ming
haj - de n'dhe të
from a fore - ign
D.C
35
1.
huj.
land.
2.
hu - ej.
land.
8va

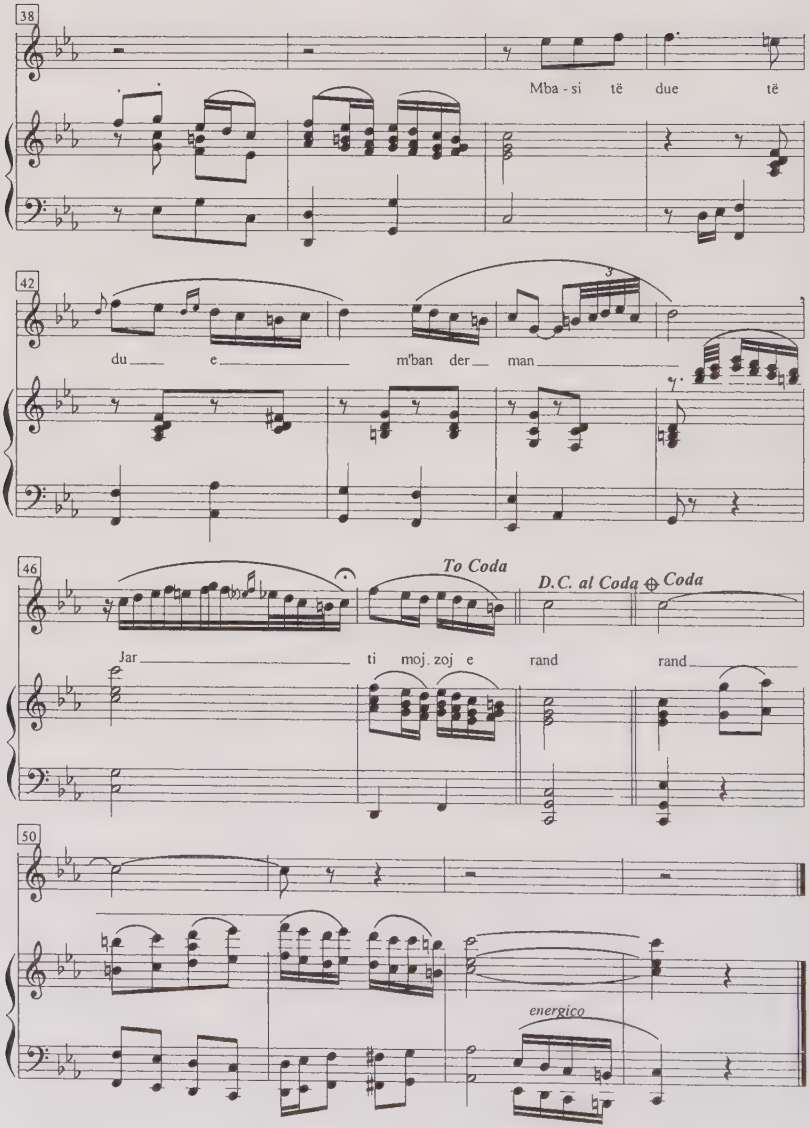
That Was My Destiny
(Për mue paska ken kismet)

Example P

Arranged by Gj. Simoni

Composed by Palokë Kurti

20
me ken ti e tje
f
25
mba - si të due të
f
f
30
du e m'ban der man
34
Jar ti moj zoj e rand.
p


38
Mba - si të due të
42
du e m'ban der man
46
To Coda
D.C. al Coda
Coda
Jar ti moj. zoj e rand rand
50
energico

PROGRAMS OF THE CONCERTS

OBORRI MBRETNUER

Koncert

prej

Teffa Taskko
Soprano

Maria Daluca
Soprano

Gjeorgjia Filçe
Soprano

Lola Aleksi
Piano

Tonin Gurariu
Piano

Drejtor Artistik

Maestro Z. Sotir Kosmo

DURRËS 1 SHTATOR 1937

SHTYP. „LUARASI" TIRANË

PROGRAMI

1) I. Straus Dorfschwalben au Osterreich *(vals)*

2) G. Puccini „Bohème" „Mi chiamano Mimi"
Maria Paluca

3) Meyerbeer „Africana" Adio terra nativa *(aria)*

4) As aman o syr'i zi *(këngë pleqërishte shqiptare)*
Gjeorgjia Filçe

5) G. Puccini „Madame Butterfly"

6) G. Bizet „Les Pêcheurs de Perles"
Tefta Tashko

7) Weber „Freyschutz" *(romanca e Anitë-s)*

8) Midis ballit më ke nji pikë *(këngë pleqërishte shqiptare)*
Maria Paluca

9) V. Bellini „Capuletti e Montecci" *(cavatina)*

10) Këndon bilbili ferave *(këngë pleqërishte shqiptare)*
Gjeorgjia Filçe

11) Fryn veriu *(këngë pleqërishte shqiptare)*

12) Rossini „Barbiere di Siviglia"
Tefta Tashko

VIII FIERA DEL LEVANTE

Manifestazione Albanese

15 SETTEMBRE 1937 - XV

LATERZA POLO - BARI

P R O G R A M M A

PRIMA PARTE

1) W. MOZART - Alleluia
2) G. PUCCINI - Bohème «Mi chiamano Mimì»

MARIA PALUCA

3) G. VERDI - Parafrasi per concerto dall'Opera Rigoletto aggiustata da F. Liszt

LOLA ALEKSI

4) G. BIZET - Pescatori di Perle «Siccome un dì»
5) CHOPIN - Tristesse

TEFTA TASHKO

6) JOSEF STRAUSS - Dorfschwalben an Oesterreich «Valzer»

MARIA PALUCA

7) DONIZETTI Lucia di Lammermoor «Regnava nel silenzio»

TEFTA TASHKO

8) W. MOZART - Le Nozze di Figaro «Sull'aria» Duetto

MARIA PALUCA
TEFTA TASHKO

SECONDA PARTE

C A N Z O N I P O P O L A R I A L B A N E S I

9) Midis Ballit më ke një pikë (In mezzo alla fronte hai un punto)
10) Po të bënj bé pashë Perëndinë (Ti scongiuro in nome di Dio)

MARIA PALUCA

11) Çelni ju moj lule çelni (Sbocciate voi, o fiori, sbocciate)
12) Edhe ky bilbil (Anche questo usignuolo)

TEFTA TASHKO

13) Karafil në Kodër (Garofano sulla collina)
14) Rak - Tak

MARIA PALUCA

15) Fryn Veriu (Soffia la bora)
16) Kur më vjen Burri nga Stani (Quando ritorna mio marito dal lavoro) (Canzone albanese armonizzata da K. Kono)

TEFTA TASHKO

NOTA - Le canzoni popolari albanesi saranno cantate dalle artiste vestite dei costumi nazionali albanesi.

KINEMA NASIONAL

Të Hanën 29 Gusht 1938 Ora 21

Në pranin e Patroneshës së Naltë t' Arteve
N. S. Princeshës R U H I J E

me rastin e festimeve të Dhjet Vjetorit të
Shpalljes së Mbretnis

jepet

K O N C E R T

prej

TEFTA TASHKO
Soprano

MARIA PALUCA
Soprano

KRISTAQ KOÇO
Bariton
(Student në Konservator)

LOLA ALEKSI
Piano

TONIN GURAZIU
Piano

Drejtor Artistik Prof. Z. SOTIR KOSMO

PROGRAMI

— I. —

1) **Massenet** Thaïs (Duetto)
Tefta Tashko — Kristaq Koço

2) **Donizetti** Linda di Ghamonix
(O luce di quest' anima).
T. Tashko

3) **Moskowski** Danze Espagnole (Kater duar).
Lola Aleksi — Tonin Guraziu

4) **Mozart** Don Juan (Duetto).
Maria Paluca — Kristaq Koço

5) **Puccini** Bohème (Mi Chiamano Mimi)
Maria Paluca

6) **P. Tosti** Ideale (Shqipëruar A. Maçko)
Kristaq Koço

7) **Arditi** Il Bacio

8) **Verdi** Traviata (E strano)
T. Tashko

9) **Taubert** Der Vogel im Walde

10) **Josef Trauss** Koncert Walzer.
M. Paluca

— II. —

Këngë Shqiptare

11) **D. M. Zef Shestani** O im bir

12) **Giem më giem këndon bilbili**
M. Paluca

13) **Mali' i Vjershëtarit** (Lasgush Poradeci ; muzikuar Lola Aleksi)

14) **As aman o syr i zi**
Kristaq Koço

15) **Këndon bilbili fushave**

16) **Kroj' i Fshatit t' onë** (Lasgush Poradeci)
T. Tashko

17) **Ç' qenke nuri i bukurisë**

18) **Kush më ri karshi, karshi**
M. Paluca

19) **Fustani me pika**

20) **Kristo Kono, Foi' e qesh moj sy larushe**
(fjalët Milto Gurra).
T. Tashko

KONCERT ZANUER-STRUMENTAL

Program

Pjesë e I.

1.) Bellini — NORMA — Sinfoni . . . . . Orkestra
2.) Gastaldon — MUSICA PROIBITA . . . Tenor K. Antoniu
3.) Tosti — SOGNO . . . . . Bariton M. Tziko
4.) Verdi — VESPRI SICILIANI . . . Basso O. di Marzo
5.) Bizet — PESCATORI DI PERLE — "DEL TEMPIO AL [LIMITAR„ — duetto Tenor K. Antoniu — Bariton M. Tziko

(Kangë popullore shqyptare)

Pjesë e II.

1.) AS AMAN TRANDAFIL ÇELËS. (Kangë Beratëse) [Bariton M. Tziko Orkestra
2.) AS AMAN O SY I ZI. (Kangë Korçare) Barit. M. Tziko Orkestra
3.) O E BUKURA MORE. (Kangë e shqyptarvet të Siçilisë) [Tenor K. Antoniu Orkestra
4.) O BYLBYL O MORE I MJERË. (Kangë Shkodrane) [Tenor K. Antoniu Orkestra
5.) VAJ SI KENKA BA DYRNJAJA. (Kangë Shkodrane) [Basso O. di Marzo — Orkestra
6.) Dy kangë napolitane . . . . . Tenor K. Antoniu

Drejton orkestren **M°. P. DUNGU** *(per kanget popullore)*

Pjesë e III.

1.) Verdi. — Otello — "CREDO" . . . . Bariton M. Tziko
2.) Puccini — Tosca — "RECONDITE ARMONIE" Ten. K. Antoniu
3.) Rossini — Barbiere di Siviglia — "LA CALUNIA". Bas. O. di Marzo
4.) Bellini — I Puritani — "SUONI LA TROMBA" — duetto [Bariton M. Tziko [Basso O. di Marzo
5.) Rossini — "L'ITALIANA IN ALGERI" — Sinfonia Orkestra

Shoqnon në piano Maestro **MARIO ETTORE**
Drejton Orkestren **V. ALLOGGIO**

Index

Abdul Hamid II, Sultan, 93
Acem Aşiran [Acemaşiran] (makam), 190
address and dedication (songs), xxi, 34–35, 37, 206, 209, 216, 220, 222
Adriatic, 4, 11
Aeolian, 164, 181
aheng, xviii, xx, 13–14, 16, 29–31, 41–42, 51, 54, 59, 69–73, 75, 83–84, 94, 124–125, 141, 145–149, 165–166, 184, 186–187, 189–190, 194, 205–207, 219, 223, 226
Albania, xv–xxiii, 3–7, 9–19, 25–105, 115–154, 157–198, 203–253
Albanian Urban Lyric Song, xi, xv, xvi, xvii, xxiv, 11, 38, 55, 56, 60, 61, 203, 251. *See also* AULS
Albanian Urban Song, x, xvi–xviii, xxiv, 4, 16, 27–28, 30–31, 34, 38, 40, 42, 65, 251. *See also* AUS
Aleksi, Lola, 47, 64, 66–67, 74, 79–80, 91–92, 97, 98, 100
Alexander the Great, 8
aman, 217, 229, 234, 241–243, 246
ambience, 34, 36, 218, 238, 245
America, 92
amphibrachic (amphibrach), 116, 126, 129–131
anapestic (anapest), 116, 126, 130
Antoni, Lorenc, xvii, 162, 181
Antoniu, Kristaq, 53–55, 57–58, 62–63, 65, 77–79, 92, 100, 104, 133, 138, 210–213, 215–216, 229, 232–233, 235–236, 241–243, 246–248
Arab, xvii, 11, 160, 184
Arbatsky, Yury, xvi, 157, 251
Arbëresh, 11, 89, 115, 162, 182
Arel, 193–195, 197–198
arioso (style), xix, 54, 232, 240, 245
art singer(s), ix–x, xv–xvi, xx, xxiv, 27, 29, 38, 47, 49–50, 52–54, 56–58, 76, 79, 82, 85, 87, 91, 95–96, 99, 104, 143, 172, 189, 194, 205, 210, 213, 231, 243, 252
art singing, 48, 57–58, 61, 143, 172, 220–221, 228, 230, 235, 241, 252
Arvanitas, 89, 180
Asdreni, 65, 89, 90
Asia Minor, 83
Aşiran (makam), 194
asymmetrical (meter), xv, 34, 120, 121, 124, 127, 133, 144, 147, 153, 206, 226, 229, 239
Ataturk, Kemal, xxi, 7
AULS. *See also* Albanian Urban Lyric Song, xv, xvi, xvii, xx, xxiv, 4, 11, 34, 36, 38, 48, 52–53, 55–56, 59, 73–76, 78–79, 82, 87, 93, 95–98, 100, 104, 115, 125–126, 130, 134–138, 143, 145, 150, 157, 167, 173, 191–192, 203–204, 251–253
AUS. *See also* Albanian Urban Song, xvi, xvii, xviii, xxiii, xxiv, 29, 34, 36, 38, 49–51, 94, 115, 125, 135, 150, 157, 167, 171–172, 176, 183, 192, 251–252
Austria, xxi, 14, 15, 58, 60, 71
Azerbaijani, 184

Baldovino, 48
Balkan, xvi, xix, 1, 11, 13, 15, 28, 41–43, 51, 67–68, 98, 124, 131, 139, 155, 158–167, 169–172, 174, 176–182, 184, 189–190, 192–193, 198
Balliçi, Alfons, xvii, 31, 32, 85

Bardhi, Frang, 13, 21, 122
Bari, 47, 48, 64, 80, 82, 102
Baud-Bovy, 163, 178
Baudelaire, 238
Bayati (makam), 186
bayram, 26
Beating the Tupan in the Central Balkans, xvi
Bebeti, Sabri, 220
bejtexhi, 32, 41, 71, 83–84, 92, 116, 118, 119, 131, 153, 206, 212–213, 220, 222, 224, 227–228, 236, 253
bektashi, 9, 10, 14, 119, 253
bel canto, 35–36
Beqari, Alush, 215
Berat, xvi, xix–xx, 16, 27, 31, 39, 42–43, 52, 71, 73, 87–88, 121, 141, 151, 158–159, 161–164, 166, 177, 181–182, 187, 204, 229, 231, 240, 245–246
Berati, Zihni, 203, 252
Beyati (makam), 186, 212
Bezhani, Thoma, 64, 91
Billi, Vincenzo, 89
bird & flower (songs), 34, 229, 236
bitonic (modes), 168
Boboshtica, 174
Bogdani, Pjetër, 13, 122
Bologna, 62, 80, 87
Breton (proverb), 84
Brindisi, 47
broken word, 50, 55–56, 207
Bubani, Gjergj, 101, 102
Bucharest, 62, 63, 65, 66, 81
Budi, Pjetër, 13, 122
Bulgaria, xvi, 18, 62, 184, 187
Bûselik (makam), 140, 181, 186, 191, 195, 209, 229, 245
Bushati (*paşalık*), xviii, 6, 38
Buzuku, Gjon, 13, 122
Byzantine (Byzantium), xx, 6, 12, 28, 157–162, 165, 169, 173, 176–178, 180, 182, 193, 210, 222, 226, 242, 250

cadential formula, 160, 167, 169–171, 174–176, 179–180, 216–217, 223–224, 227, 231, 236–238, 240
Caletti, 48
Canale, Giovanni, 83
Canon of Lek Dukagjini, 98
Catholic, 6, 9, 14–15, 42
chain repeat (stanza), 117, 234
Chalcidique, 163
Cham(s). *See* Çam
chamber music (style), xix, 54, 207, 211, 216, 221, 239
character & mood (songs), 34, 215, 218–219
cheerful (songs), 34, 142, 215–216, 218–219
Chianis, Sam (Sotirios), xix, 160, 161, 168
China, 3
Chopin, 101
Christian, 10, 50, 71
Christianity, 9, 10, 13, 14, 158
Ciko, Mihal, 53–55, 65, 212, 229–230, 235, 237–238, 241–243
clarinet, 68, 70–72, 86, 231, 234
coin, 34, 37
Columbia (Recording Company or Society), 53, 60, 62, 77, 78, 101, 224
Communist regime(s), 3, 11, 16
Consiglio, 78, 104
Constantinople, 12, 163
content, 34, 36
Corsi, Antonio Pini, 89
Crimea, 79
Cristal Recording Company, 62
Croatia, 11, 58
Crysanthus of Madytos, 12, 160
Czechoslovakia, 62

Çabej, Eqrem, 8, 50, 122, 150, 160, 163, 238
Çajupi, 115
Çako, Gaqo, 140, 252
Çam (Çamëria), xvii, 5, 161, 163, 167–168
Çami, M., 118
Çârgâh (makam), 191, 194
Çela, Behije, 53, 103
Çelebi, Evliyá, 13, 14
çengi, 94
çifteli, xxii, xxiv, 115
Çika, Nebil, 59, 101

Dacia, 12
dactylic (dactyl), 116, 128–130
Daija, Tish, 74, 251
Dalmacia, 58
Dardania, 12
Dardha, 92
Dasëm Shkodrane. See Valle Kombëtare, xvi, 136
Debinja, Floresha, 212
declamatory (style), xix, 54, 129, 132, 133, 134, 213, 216, 247
Dedej, Sulë, 31, 32, 85
definite (meter), 124, 141, 142
Deljana, Taqi, 253
Demiraj, Shaban, 8
Dervish, 26
Dheri, Eftim, 74, 252
Diana (theater hall), 94
diatonism, 25, 140, 158–159, 161–165, 167, 169–172, 175–178, 180–182, 185, 191, 194, 196, 198, 206, 208–212, 215, 218, 224, 226–231, 236, 242, 245–248
Dibra, xx, 4, 162, 217, 253
divan, 26
Divan (Sokoli, perde), 185
djemurishte (songs), xxii
Dobraçi, Molla Hysen, 42
Donika Kastrioti (gymnasium), 58
drawing-room (songs), 40
Drita (newspaper), 87
Dukagjin, 5
Dungu, Pjetër, xvi, xvii, 27, 29, 53, 74–75, 77–79, 84–85, 104, 137–138, 166, 174, 189, 199, 219, 233, 235–238, 247
Durrës (Dyrrachium), xx, 12, 65, 159–160, 220
Dügâh (makam), 175
dylber, 39, 65, 72–73, 85, 92, 100
Dyqah (Sokoli, perde), 185, 187, 198

East, xv, xix, 1, 9, 11, 40, 158, 160, 163, 177, 189, 222
echos, xix, 12, 159–160, 177
Ecole Normale, 63
Eftimiu, Victor, 65
Egnatian Way, 9
Egypt, 4, 18, 28, 47, 60, 92
Elbasan, xvi, xix–xx, 17, 27, 31–32, 36, 39, 47, 52, 71–73, 85, 87–88, 92, 94, 123, 133–134, 137, 141, 145, 158–160, 162, 164, 166, 176, 180, 182, 187, 192, 204, 220, 222, 224–228, 231, 242, 253
English, 8, 32, 122, 194
environmental (songs), 34, 36, 45, 127, 218, 229, 236, 238
epic, xxi, 16, 116, 154, 213
Epirus (Epirots), xix, 3, 32, 149, 161, 178
Esperia (theater hall), 94
Ettore, Mario, 29, 48, 53, 237
Europe, xv, 5, 8–9, 13, 17, 41, 47, 49, 62, 68, 70, 100, 157–158, 171
Eviç (makam), 176, 186
Ezgi, 193–195, 197

Falli, Dhimitër, 89–90

Fayoum, 60
Female Ecole Normale, 92
Feranhâk (makam), 192
fictive (stanza), 117, 232
Fiera del Levante, 48, 64, 80–81, 93, 102, 104
Filaj, Luigj, 92
Filja, Hysen, xvii
Filçe, Jorgjie, 47, 61, 63–64, 91
Fine Arts (society), 65
Floqi, Kristo, 89–90
Floqi, Thanas, 92
Florence, 48, 64
Flotow, F. Von, 89
Folklori Muzikor Shqiptar. See Sokoli R., 125, 148, 183, 187
Fourth Authentic Byzantine (mode), 175, 226
Fourth Plagal Byzantine (mode), 176, 180, 242
foustanella (Alb. fustanella), 161
France, 60, 81, 91–92, 100, 120, 122
Franciscan, 16
Frankulla, Nezim, 118
Frashëri, Naim, 10, 115, 119
Frashëri, Sami, 10
free meter, 141–144, 147, 149, 205–206, 209, 214, 221, 227, 233, 247
French Lyceum (Lycée), 18, 91

Geg(s), 5, 17, 31, 47, 103, 122, 123, 133, 140–141, 184
Germany, 14, 58, 81, 100
Gërmenji, Themistokli, 64
Gjakova, 4, 162
Gjirokastra, 86
Gjoka, Lola, 53, 59, 64, 66, 74–77, 79–82, 84, 90, 97, 100, 136–138, 217–218, 221, 235, 238–239, 249
Gjoka, Martin, 15–16, 18, 29, 82–83, 166
Gjoni, Simon, 74, 251
Gjys-ë (Sokoli, perde), 184
Gloria (theater hall), 66
Graz, 49, 58, 91, 238
Greece, xviii–xx, 4, 8–13, 18, 28, 41, 89, 93, 116, 146, 161, 168, 180
Greene, Plunket, 54
Gresse, André, 60
Grimci, A., 74
Gurashi, Kolë, 187–188
Guraziu, Tonin, 47, 53, 76, 78, 80–81, 91, 97
Gurra, Milto, 61, 89
Gypsy, 72, 94, 163, 177, 211

Hafizi, Xhevdet, 56, 215
Halil and Hajrije, xxii
Halili, Bajto, 213
Harapi, Tonin, 80, 251
heng, 187–188
heptatonic (modes), 168–169
hexatonic (modes), 168–169, 240, 248
Hicaz (makam, Alb. Hixhaz), xix, 33, 139, 148, 156, 161–163, 170, 177, 179–180, 186, 192–193, 195–197, 206, 210–212, 215, 221
Hicazkâr (makam), 193, 220–221
Himara, 60
Hoxha, Sait, 42
Hugo, Victor, 238
humorous (songs), 34–35, 142
Hungary, 62
Huzam (Sokoli, perde), 185
Hümayun (makam), 147, 179, 192–193, 197, 211–212, 214, 247
Hüseyni (makam), 196–197, 208
Hüzzam (makam), 186, 192
Hysejn-i (Sokoli, perde), 185

iambic (iamb), 116, 120, 130
Idelsohn, A. Z., xix, 177

Illyria, 9, 12
Indo-European language, 8
initial formula, 170, 236–238
Ionian, 164
Islam, 5–6, 9, 17, 42, 160–163, 182
Israel, 177
Istanbul, 6
instruments (traditional): *bakllama* and, 68; *çapare* and, 71, 73; *çyr* and, 71; *dajre* and, 68, 71, 73, 149; *def* and, 68, 71; *fyell* and, 68, 72; *gajde* and, 135; *gërrnet* and, 68, 71; *kavall* and, 68–69, 71; *keman* and, 70; *kemançe* and, 68; *klarino* and, 68; *llauta* and, 69–71, 149–150; *lodër* and, 72; *mandoll* and, 71; *qemane* (*qemale*) and, 56, 70, 85, 219, 267; *saze* and, 14, 18, 68–70, 73, 149–150, 156, 184, 189, 198, 232, 234–235; *sistrum* and, 221; *violin* and, 48, 56, 64, 69–73, 85, 87–88, 91, 149–150, 209, 219, 234; *zil* and, 71
Italy, xxi, 4, 7–8, 11, 13–14, 47, 53, 56, 60, 64–65, 71, 74–76, 78, 80–83, 85, 87, 89, 91, 93, 97–98, 100, 102, 104–105, 115, 120, 133, 139, 146, 160, 162, 182, 224, 237–239, 244
iterative (stanza), 117, 126, 219, 234, 242

Jakova, Prenkë, 74, 252
Jakova, Shtjefën, 42
Janina (Jannina, Ioannina), xviii, 4, 14, 32, 41, 125, 161–162, 200, 232, 241, 246
Janissary, 13–14, 26
jare, 122, 130–131, 134, 149, 183, 195, 209
Jewish, xvii, 200

kaba, 69, 149–150, 156, 169, 200
Kaçinari, Gjergj, 253
Kalemi, Spiro, xvii, 50, 55–56
Kamberi, Hasan Zyko, 118
kantadha, 18
Kastlyalsky, A., 157
Kefalonitika (Kefallonia), 18
kleftic (klephtiko), 163
Koço, Kristo, x, 53, 55, 59, 62, 66–67, 101, 241–244
Koliqi, D. Mikel, 15–16, 89
Kongoli, Baki, 29, 74, 87
Kono, Kristo, 17, 29–30, 33, 61, 74–75, 86–91, 95, 104, 127, 131, 238
Korça, xvi, xx, 15, 18, 27, 32–33, 35–36, 39–41, 51–52, 60–61, 63, 65, 79, 81, 86, 91–92, 94, 100, 104, 125, 141, 145, 150, 159, 161, 164, 166–167, 174–175, 181, 204, 226, 232, 234–236, 238, 240–242, 244–246, 248, 253
Korçare Distinctive Song, 40, 175
Korfu, 83
Kosova, xvi, xx, 4, 7, 53, 93, 162, 177, 218–219, 225, 253
Kotte, N., 89
Koukouzel, Jan, 12
Kovaçi, Dhimitër, 90, 128, 344
Kovaçi, Efthim, 91
Kozmo, Sotir, 81–82, 92, 95
Kraja, Marie, xx, 50, 52–56, 58–60, 64, 66, 70, 75, 79–80, 91, 97, 102, 138–139, 147, 203, 207, 210, 212, 215–223, 232, 238–241
Krali, Marko, xviii
Kranjani, Mark, 42
kreshnikësh (songs), xxii, 165
Kujxhija, Gjon Kolë, xvi–xvii, 74, 124, 136–137, 155, 165–167, 174

Kurti, Lec, 92
Kurti, Palokë, xx, 17–19, 27, 29–33, 39, 41–43, 83, 125, 131, 134, 141, 146–147, 192, 201, 205–206, 208, 253
Kurti, Zef, 206
Kürdi (makam), 175, 191, 224, 226, 231

Labëria (Lab), 5, 150, 167
Lachmann, Robert, 160
lahuta, xxii, 115
Latin, 13, 116, 184
Leka, P., 90
Lenghescu, 90
Leon, 90
Leskovik, 246
Leva (Sokoli, perde), 185
Levantine, 28, 43, 50, 208, 215, 226
light late-Romantic, 17
llazore, xxii
Llogori, Loni, 18
Lloyd, A. L., xvii, 41–42
Lluks (theater hall), 94
Longfellow, 13, 16
love songs, xi, xxiii, 14, 27, 33–34, 38–43
Lyra Shqiptare (society), 65, 86
Lyra Shqiptare (book), xvi, xxiv, 27, 77, 85, 189, 219, 252
lyric (genre), xxi, xxiii, 16, 33

Macedonia, xvi, 4, 7–8, 11, 161, 174, 253
Maçko, A., 90
Maggio Fiorentino, 48, 64, 80–81, 93
Maistores, 12
maje-krahi, xxi–xxii
Majestik (cinema), 79
makam, xvii–xviii, xx, 13–14, 25, 50–51, 56, 84, 124, 140, 147–148, 159–160, 162–164, 166, 175–198, 203–204, 208–212, 214, 220, 222, 224, 226–229, 231, 245, 247, 254
Malësia, 5
Manastir, 4
Manojlovič (Manoylovich), Kosta P., xvi, 29, 75, 92, 128, 244–245
Massano, Gino, 39, 189
Mazon, André, xviii, 174
Mbi-Shkodra, 16, 18
meditative (songs), 34–35, 142, 220
Mediterranean, xv, 11
mehter, 13, 26, 182
mejhane (mayhane), 94, 267
melisma, xxii, 125, 130, 132–133, 141–142, 152, 170–171, 206–207, 230, 233
melodic formula, 162, 169–171, 173–174, 176, 179–180, 184, 223, 236–238, 240
melodramatic (approach), xix, xxiv, 54, 57, 233, 236, 243, 248
meter, xv, 34–36, 78, 83, 115–121, 123–133, 140–149, 151, 153, 204–206, 208–209, 215, 218–221, 224, 226, 230–235, 237, 239–240, 243–245
Metohia, 162
Miçaçio, Dh., 90
Middle East, xvi–xxi, 6, 16, 25–28, 32, 38, 41–43, 50–51, 73–74, 83–84, 94, 118–119, 138, 142, 146, 158, 163–165, 177–178, 182–183, 189–191, 194, 196, 205, 210–215, 220–221, 227, 230, 252
midphrase (breaths), 50, 57, 138, 215
Migjeni, 115
Mihailescu Toscani, 62, 65
Milan, 49, 65–66, 78, 86, 94, 101
Miloti. Luçie, 203, 209–210, 252
Mio, Sokrat, 81, 92

Mode A, 172–174, 217, 219, 236–238
Mode B, 176, 218, 225
Mode C, 164, 176–177, 180, 242
Mode D, 172–173, 178–180, 225, 234, 237–239
Mode E, 175–176, 218, 224, 226, 228, 231
Mode G, 175, 177, 230
mode of transmission, 29–30, 32, 52, 89, 206, 230
Montenegro, 4, 7, 11
Montpellier Conservatoire, 60
Moscow, 157
Mosi, Hilë, 15, 86, 89–90
Moslem. *See* Muslim
Muço, xx, 33, 41, 125, 229, 241–242, 246
Muhayyer (makam), 186
Mujo and Halil, xxii
Muko, Neço, 60
musico-poetic synthesis, 36
Muslim, xxi, 6, 9–10, 14, 17, 25, 47, 50, 71–72
Myzeqe (Myzeqar), 5
Myzyri, Isuf, 27, 29, 31–32, 41, 85, 125, 131, 141, 175, 212, 226–228, 249, 253

Nacional (theater hall), 94
Nana Mbretneshë (Women's Institute). *See Queen Mother*
Naples, 80. *See also* Neapoli
Naraçi, Ludovik, 80, 91–92
narrative (*narration* songs, approach), 35, 142, 211
Nasse, Bardhyle, 53
Nassi, Thoma, 17–18, 86, 92
Ndoja, Bik, 203, 207
Ndoja, Frano, 17–18, 148
Neapoli, 52, 61, 237
Near East, 26
Nebati, Riza, 71
nefe-s, 26
Nevâ (makam), 148
Nevish (Sokoli, perde), 185
The New Encyclopaedia Britannica, 8
The New Grove Dictionary, 5
Nicetas (Dardáni), 12
Nihavend (makam), 181, 186, 190, 192, 229
Nihavend (Sokoli, perde), 185
Nikriz (makam), 139, 180–181, 186, 192, 195, 197, 214, 222
Noli, Fan S., xi, 1, 15–16, 115
non-diatonic tetrachord below the tonic, 169–170, 173–174, 177, 179, 181
non-diatonism, 84, 138–140, 147, 151–152, 158–159, 161–165, 168–172, 176–182, 185, 191–193, 196, 198, 210–212, 220–223, 226–227, 229, 245–247
Normale (school), 87
Nova, Vangjo, 74

Occident, 79, 95, 98, 100, 189
operatic (approach), xix, xxiv, 54, 56–57, 213, 232, 238, 243, 252
Orient, 41, 51, 54, 68, 158, 160–163, 165, 181, 184, 189, 192
orkestrina, 53, 75–76, 79, 218, 220
ornament, 161, 171, 205–207, 212, 219, 221–223, 225, 231–232, 236
Orthodox, 6, 9, 16, 26, 159, 160
Ottoman, xviii, xx–xxi, 4, 6, 8–9, 12–14, 25–28, 32, 36, 38, 42, 53, 141, 158–160, 162–164, 175, 182–184, 189–193, 203–204, 207, 209, 227, 253

Pagarusha, Nexhmie, 93
Palaj, Bernardin, 166
Pali, Paulin, 74, 251

Pallis, Alexander, 13
Paluca, Marie, 47, 58, 60–61, 66, 91, 95, 97–98, 100, 102–103, 218
Paparisto, Albert, 159, 251
Paris, 49, 60, 86
Pasha, Ali. *See also* Tepelena, Ali Pasha, 241, 246
Pasha, Vaso, 10
paşalık, xviii, 6, 14, 26, 38, 182–183, 246
Pasquale, Anibal de, 92
Pathé, 60
Patriarchate of Constantinople, 9
Pavarotti, 52
Peja, 162
Pençgâh (makam), 192
pentachord, 162–163, 169–171, 173, 176–177, 179, 191–193, 197, 203, 211–212, 215–217, 219, 222–223, 225, 230, 240, 242, 248
pentatonic, 138, 159, 161, 163–164, 166, 168–169, 174, 182, 233–234, 240, 246, 248
perde(h), 159, 183–187, 189, 198
Persia, xvii, 183–185
peşrev (Alb. peshref), 146–148, 187, 195
përcjellësja (plur. përcjellësat), 16, 70, 76, 79, 83, 145–148, 153, 176, 196–197, 206, 208–209, 215, 220–221, 227–228, 247, 252
Përmet, 71
Pietro, Pio di, 63
Pika, 60, 101
pleqërishte (songs), xxii
Plumbi, Boris, 81
Pogradec, 33
polyphony, 5, 135, 140, 149–150, 159, 161, 164, 166, 168, 208, 232–234, 244, 246
Pope Nicholas V, 13
Poradeci, Lasgush, 61, 67, 80, 86, 88–90, 101, 127–128, 238, 240, 244
portamento, 171
Prague, 91–92
Preza, Hasan, 210
Prishtina, 93
Prizren, (Albanian) League of, xxi, 4, 17, 83, 162
pyrrhic, 117, 126

Qamili (brothers), 71
qemanxhi, 70
Qosja, Rexhep, 5–6, 9
Queen Mother (Women's Institute), 47, 58, 64, 79
Qur'an, 26

Raas-i (Sokoli, perde), 185
Radio Tirana, 27, 62, 81, 91, 137
Rampi, Umberto, 29, 48, 75, 244
Rast (makam), 147–148, 177, 186, 192, 195, 197–198
refrain (form), 126, 143–144, 148, 205–206, 219, 222, 224, 227, 236
Remesiana, 12
reminiscence (songs), 35, 142
Rizza, 78, 104
Roma. *See* Gypsy
Roman, 8–10, 12–13, 28, 42, 253
Romania, 1, 18, 62, 65–66, 82, 104, 159, 180
Rome, 6, 49, 63
Rozafat (theater hall), 94
Ruhije, Princess, 93–94
Russia, 157, 184

Saba (makam), 192
Sabah-i (Sokoli, perde), 185
Salignac, 60
Salvo, Bartolomeo Di, 12
saray, 26

Scanderbeg, xxii, 11, 13, 15–17, 83
Schiroi, 89
Schubert, 90, 101
Second Plagal Byzantine (mode), 178, 193, 210
Segâh (makam), 175, 192, 228, 231
Segurini, 78, 104
Serb, 8
Sergjah-i (Sokoli, perde), 185
Sevastopol, 79, 136
Ševcik, Ottokar, 91
Shehu, Murat, 16
Shestani, D. Zef, 15, 90
Shituni, Spiro, xvii
Shkodra, xvi, xviii–xx, 14–18, 25, 27, 29–32, 35–36, 39, 42–43, 51, 53, 55, 58, 60–61, 70–73, 79–81, 83–84, 92, 94, 100, 103–104, 118, 123–125, 130, 135, 137, 141, 145, 147–149, 151, 158, 162, 164–167, 180–184, 186–188, 192, 195, 205–207, 209–210, 212–213, 215, 218–221, 226, 241–242, 245, 253
Shkumbin, xxii, 4, 9, 31, 41, 168
shtregulla, 25, 162, 165–167, 182
Shupo, Sokol, xvii
Shuteriqi, Zana, xvii
Sicily, 7, 12, 115
Signell, Karl, xx, 147–149, 162, 183, 191, 193–195, 197–198, 203, 210, 249
Simoni, Gjon, 140, 251–252
Skampa (theater hall), 94
Skendi, Stavro, 8
Skënderbeu Society, 64
Skrapar, xx
Slav, 8, 10, 13, 17, 73, 166, 174, 200
Sokoli, Merita, 53, 91, 103
Sokoli, Ramadan, xvii–xviii, 12, 68, 71, 125, 146–148, 183–187, 189, 198, 225
southwestern Balkan (mode), xv–xvi, xix, 33, 36, 40, 50, 53, 56, 124, 139, 155, 158–160, 162, 164–165, 167–172, 174, 176–182, 190–193, 198, 210, 212, 218–219, 226–228, 248
Soviet Union, 3
spondaic (spondee), 117, 120
Steiner, Blok, 86
stereotyped motif (cadenza), 197, 221, 223
Stockmann, Doris, and Stockmann, Erich, xvi–xvii, 5
Stolz, R., 90
strophic (form), 125, 143–144, 147, 205–206, 209, 211, 214, 216, 219, 226–227, 231, 233, 241
subtonic tonality (degree), 166–167, 170–171, 173–175, 179, 217, 230–231, 236–238, 240, 242, 245, 247
Sugarman, Jane, 185, 190
Sunnis, 9
SWB, *See* Southwestern Balkan, 179, 204, 225, 236
SWBM, *See* Southwestern Balkan Mode, 165, 168–169, 174, 179, 192–193, 201, 211, 223, 229, 242, 245–246
Swire, John, 6, 45
syllabic (meter), 115–116, 123, 127–130, 132, 143, 150, 154, 227
syllabic-tonic (meter), 115
şarkı, 147
şeriat, xxi

taksim, 146–147, 187
Tashko-Koço, Tefta, 47, 53, 55–56, 58, 60, 62, 64, 66, 76, 78–79, 87, 97, 104, 133, 139, 207–208, 210–214, 216, 220–222, 224–225, 227–228, 230–231, 238–239, 244, 246–248

Te Deum Laudamus, 12
Tepelena, Ali Pasha, xviii, 14, 38. *See also* Pasha, Ali
tetrachord, 151, 162–163, 167, 171, 173–174, 176–181, 191–193, 197, 204, 211–212, 220–223, 225, 229–230, 239, 242, 245–247
tetratonic, 168
Thraco-Illyrians, 3
Tirana, xx, 47, 58, 73, 79–81, 84, 91–92, 94, 100, 220
Tirindelli, 90
Tole, Vasil, xvii, 149
tonic tonality, 171, 173, 231, 237, 247
Tosk(s), 5, 8, 17, 47, 103, 122–123, 127, 140–141, 150, 159, 161–162, 167–168, 178, 233–234
Tosti, 90
traditionalist (approach), xix, xxiv, 54, 56–57, 75, 207, 215–216, 221, 232, 239
Trako, Kostandin, 74, 251
transposition, 171–172, 178, 198
trimash (songs), xxii
tritonic (mode), 168
trochaic (trochee), 116, 120, 126–128, 130
Truja, Jorgjie, 47, 53–55, 63–64, 86, 91, 234–235, 238–239, 248–249
tsamiko, 161
Tukiqi, Ibrahim, 252
Turkey, xvi–xviii, xx–xxi, 6–13, 17–18, 26, 28–29, 32, 40–43, 51, 68–72, 118–119, 140, 146–149, 159, 163, 165, 179–180, 182–185, 187, 189–191, 193–195, 198, 203, 212, 222, 227–228, 242, 253
Turtulli, Llambi, 64, 86, 91
Tziko, 66

Uçi, Koço, 74, 251
Ulqin, 4
United States, 4, 7, 16, 18, 47, 82
Ushkur-Hava (Sokoli, perde), 185, 187
Uşşak (makam), 192–193, 195–197, 208, 212, 222
Uzzal (makam), 193

Vatican, 15
Vatra, Band, 17, 86
Valle Kombëtare. See "Dasëm Shkodrane," xvi, 165
Venice, 15, 92
Vienna, 47, 92
vilayet, xiv, 10
Virgil, 116
Vivaldi, Antonio, 13, 21
Vjosa, 41
Vlora, xx
The Vocal and Instrumental Tsamiko of Roumeli and the Peloponnesus, 161
Voltaire, 13

Wague, George, 60
Wales, 4
wedding songs, xxiii
Wellesz, Egon, 160
West, xv–xvi, xix, 3, 5, 11, 13–14, 18, 26–27, 30, 39–40, 54, 68, 75, 78–79, 83–84, 89, 98–100, 136, 138, 140, 142, 157–158, 164, 169, 172–174, 176–177, 189–190, 194, 204, 208, 230, 237, 242, 245
Winkler, Jacques, 91

Xhaçka, Vitoria, 53
Xhediku, M., 74
Xhurri, Kasem, xx, 29

Yegâh (makam), 194

Yekta, 193–194, 197
Yeniçeri, 26
Yugoslavia, 3, 62, 93, 136

Zadeja, Çesk, 74, 139, 251
Zadeja, Dh., 89
Zagreb, 47
Zara, 58
Zavalani, Tajar, 98, 100–102
Zengüle (makam). *See* Zirgüleli-Hicaz, 210–211
Zheji, Gjergj, 122
Zil (Gurashi, aheng), 187–188
Zirgüleli-Hicaz, Zengüle (makam), 179, 193, 210
Zogu, Ahmet (The King of Albania), 3, 47, 93
Zyberi, Hafsa, 220–221
Zyberi, Fatma, 142, 230
Zyl-i (Sokoli, perde), 184–186

About the Author

Eno Koço is senior teaching fellow in performance classes and permanent conductor of University of Leeds Philharmonia at University of Leeds, School of Music. He conducts throughout North England and maintains regular contact with several Balkan orchestras and opera houses. He produces programs on the music of Albania for broadcast on BBC Radio 3 and BBC World Service and has also given papers on the same theme at different universities (Limerick, Leeds, London, Tirana, Prishtina).

Dr. Koço is the author of *Treatise on Orchestration* (Tirana 1977), *Albanian Musical Life in the 1930s* (Tirana 2000), *Albanian Urban Lyric Song in the 1930s* (Tirana 2002) and *Korçare Distinctive Song* (Tirana 2003), as well as several articles in Albanian and English published in *Kultura Popullore* and *Studia Albanica*. He has made numerous recordings of Albanian music, instrumental and vocal, and has recorded music by Tippet and Wilby.

ARTISTIC AND ACADEMIC QUALIFICATIONS

1984	Honoured Artist of Albania (conducting award)
1998	Degree of Doctor of Philosophy (The University of Leeds)

ARTISTIC APPOINTMENTS

1966	Graduated from the Tirana Conservatory as a violinist
1966–72	Violinist with the Tirana Opera Orchestra
1972–78	Conductor of the Tirana Music School
1977	Graduated from the Tirana Conservatory as a conductor
1976–91	Conductor of the Albanian Radio and Television Symphony Orchestra
1992–03	Principal conductor of the orchestra of the School of Music in the University of Leeds
1993–95	Conductor of the York Symphony Orchestra
1994–97	Conductor of the Harrogate Philharmonic Orchestra
1994–02	Principal conductor of the Yorchestra

PUBLICATIONS

Orchestration, Treatise, with Gj. Simoni, for secondary schools (Tirana, *Sh.B.L.Sh.*, 1977) 135, 220 pages
Periodical articles, published between 1970 and 1991 and from 1998 onwards, in Albanian newspapers and magazines (in Albanian)
Book: *Albanian Musical Life in the 1930s* (Tefta Tashko Koço and Her Contemporaries), Tirana, *Dituria*, 2000 (in Albanian), 256 pages
Book: *Kënga Lirike Qytetare Shqiptare në vitet 1930* (The Albanian Urban Lyric Song in the 1930s), in Albanian, Tiranë, Toena, Albania, 2002, 480 pages
Book: *Kënga Karakteristike Korçare* (The Korçare Distinctive Song), in Albanian, Tiranë, Toena, Albania, 2003, 119 pages
Article: *Lyra Shqiptare* (Albanian Lyre), the first compilation of Albanian urban songs (published in *Kultura Popullore*, Tiranë, 2001, No. 1–2, 7 pages)
Article: "Albanian Urban Music" (published in *Studia Albanica*, Tiranë, 2001, 20 pages, in English)

IN PREPARATION

Article: A Family of Song: Reflections of Albanian Urban Lyric Song in the Mediterranean
Article: Polyphonic Music of Southern Albania
Article: The Intermingling of the Byzantine Musical Liturgy and Albanian Urban Traditional Song in Central Albania, Elbasan

BROADCASTING PROGRAMMES

BBC Radio 3 (1993); BBC Radio 3 (1994); BBC World Service Radio, Series: 2001 WS Meridian Music (2002)

PAPERS

Albanian Urban Music Tradition, Limerick 1998; *Traditional Music of the Mediterranean*, Leeds 2001; *Albanian Urban Music Tradition,* London 2003

Music History • Albanian Culture
Europea: Ethnomusicologies and Modernities, No. 2

Albanian Urban Lyric Song in the 1930s introduces Western audiences to what is perhaps the least known, heard, and discussed urban folk music in Europe. Although this music—urban song—is the most prominent of Albanian musical genres, it has continuously been overlooked by musicologists in favor of rural folk music. Some commentators have implied that Albanian urban music is not as genuinely Albanian as the music of its mountains and countryside. However, it is no less a part of the country's musical history, particularly in the twentieth century, and is an equally pure expression of Albanian spirit and culture.

Eno Koço examines the indigenous diatonic and chromatic modes of Albanian urban music and classifies them both under traditional headings and as part of a newly established grouping, here termed *southwestern Balkan modes*. When these songs began to enter the classical repertoire, the pioneers of the 1930s suggested that, based on the Albanian urban songs, the new genre should be developed into urban *lyric* song. Whatever the origin, the composer–arrangers and the singers of Albanian urban lyric song in the 1930s conceived these songs on the whole as Western vocal and instrumental products.

Complemented by two music CDs, *Albanian Urban Lyric Song in the 1930s* provides musicologists, students of Balkan music, and curious readers with an enlightening discussion of a much overlooked but richly rewarding musical tradition.

ENO KOÇO is senior teaching fellow in performance classes and permanent conductor of the University of Leeds Philharmonia in the School of Music, University of Leeds, England. Among Dr. Koço's many publications are *Treatise on Orchestration* (1977), *Albanian Musical Life in the 1930s* (2000), and *Korçare Distinctive Song* (2003).

For orders and information please contact the publisher
Scarecrow Press, Inc.
A wholly owned subsidiary of
The Rowman & Littlefield Publishing Group, Inc.
4501 Forbes Boulevard, Suite 200
Lanham, Maryland 20706
1-800-462-6420
fax 717-794-3803
www.scarecrowpress.com

Cover design by Jennifer Noel Huppert

ISBN 0-8108-4890-2
90000
9 780810 848900